

# MUSIC, ART and DRAMA.



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THE MUSICAL COURIER, 107 AVENUE HENRI MARTIN, PARIS, September 8, 1898.

# HELP FOR AMERICAN MUSIC. (Continued from last week.)

Music is a discipline, a mistress of order and good manners; she makes the people milder and gentler, more moral and more reasonable.—LUTHER.

ALL sorts of volumes have been written about music. A most unique and refreshing one of these is that published by J. H. Rosewald, of San Francisco, and entitled "The Musician's Leisure Hour." It is a collection of facts and fancies of interest to the music lover, sentimental, humorous and serious, systematically arranged, and dedicated to that most amiable lady and friend of musicians, Mrs. M. H. De Young, of San Francisco.

Besides talks on the great musicians and miscellaneous anecdotes of all conceivable types, the book contains the following variety:

Origin of great songs, specimens of musical criticism, the new music critic, emotional character of the different keys, our popular songs, influence of the fine arts on music, musical comparisons, color music, talent for teaching, originality, masterpieces of operatic composers, German musicians, the planet phonos, alphabet of musical instruments, ages of celebrated musicians, various poems and droll skits and notions of all sorts, all pertaining to the life of music and the musician. The book is instructive, entertaining, a pocket companion to pass time, to fill waiting moments, to take up at odd moments when nothing else is just the thing, and to leave memorable and agreeable souvenirs of the musical art and profession.

Mr. Rosewald himself, in life a well-known musician, has left to music a much more important and valuable legacy in the person of Mme. Julie Rosewald, one of the most celebrated vocal teachers of the States, a woman whom her pupils love to style "The Marchesi of the West."

Mrs. Rosewald has certainly been one of the most successful of teachers, creating side by side with her musical position an enviable one in society and in the comfortable and satisfactory world of well-established citizens. Her pupils are legion, loyal, loving and appreciative, as the bundles of affectionate letters which follow her in her European travels show. She is not merely a person who decided to gain a living by teaching singing. She is a well based, well grounded instrumental and theoretical musician, brought up in the strictly musical cult. She became a celebrated prima donna by her gifts and a teacher by the goodness of Providence, who put the rare talents for instruction of high order into the person of one of the most charming, gifted, honest and good hearted of musical women. Her record of the past years in San Francisco is testimony sufficient to the truth of the above.

Having a profound respect for Old World art, and fully realizing that an old world established in art cultures held many things for an American student which a new country could not yet have, Mrs. Rosewald came to Paris on a mission of discovery to find the various points of art light on which she might hang some of her advanced pupils so that they might become full fledged artists.

It must be said here that with her other qualities Mrs. Rosewald is one of those whose ideals always point to practical and successful ends. Vigorous, practical and successful herself, she bears always in mind with regard to her pupils the eventual usage of their gifts and training. For this reason she aims in her teaching to open up as many avenues as possible to musical occupation.

In this she is seconded by the multiple departments of musical career in the States. She knows that but few

women are called by nature to operatic work; also that preparation for that career with ultimate failure ahead is criminal to pupils and to parents. In the States we have oratorio, recital, church, choir, concert work and teaching, in all of which directions lucrative employment can be had by those properly prepared to fill the conditions. In order to properly prepare for operatic work Mrs. Rosewald holds that operatic and acting schools are necessary, and that there must also be special systematic and vigorous training in languages before pupils are prepared to sing them.

With these ideas she bled her to Paris to look up the proper means for filling these conditions for American girls.

Although she closed her school early on purpose to get to Paris before all doors should be closed here, the bright and energetic little lady was rather unfortunate in the line of receiving impression.

To begin with, she was invited by an English church in the city to sing a solo at a festival service. In order to have the accompaniment it was necessary to have the music. Her experience in the music stores in looking for it was a revelation of the narrow horizon of vocal demand, indicating a similar restriction of girth in vocal instruction. At two music stores they tried to persuade her that she meant "Elijah" when she asked for "I will extol thee," from "Eli." They had never heard of it. In fact she did not find it anywhere. Running through a list of similar selections quite familiar to us, she found them sealed titles to the shopkeepers, who said no one ever asked for such things. In three of the prominent stores they had never heard of the Forty-second Psalm. In another the "Hymn of Praise" had never been asked for. She found, indeed, there was no demand in Paris for this class of vocal work.

"What have you of good church music?" she asked in one music store.

"Oh, the masses, arrangements and adaptations from masses," was the reply. "Nobody sings such things." They did not even have the originals, only adaptations and arrangements.

Oratorios and all the beautiful oratorio arias were not to be had anywhere, or were not familiar.

"If somebody asks for such things, we send to England for them," said another.

"What are all the students singing over here?" she asked.

"Oh, operas—the operas of course. The operas teach all, you see. 'Faust,' 'Romeo and Juliet,' 'Rigoletto,' 'Le Prophète' and the operas comique, 'Manon,' 'Mignon,' 'Carmen,' 'Noces de Figaro.' Then the songs, of course—Massenet, Chaminade, Holmès. But chiefly operas.

But Mrs. Rosewald, who computes that there are about fifty opera houses on the face of the globe, and some half dozen of those desirable by the ambitious, wants to know what on earth is going to become of the regiments of women being headed for these narrow doors, without another outlet for their faculties. Especially when not one in ten of those so directed has the fitness, physical, mental or vocal, necessary to entry, not to speak of success. After being once headed for this operatic career there is no inducement to a singer to enter upon another. She considers failure in it to constitute failure in career. And this is one of the causes of the melancholy dejection and general lassitude of the average foreign-taught singer in the States which so many people remark.

It is to this habit of studying opera almost exclusively that Mrs. Rosewald ascribes another great weakness noted among the girls who return from Paris; namely, incapacity to read at sight. It is a fact that girls who return from the singers' headquarters cannot sing common hymn tunes at sight. The acquiring of opera roles is all done by repetition, repetition, hammer, hammer, and singing over and over and over to acquire by memory a certain repertory of set roles, which nine times in ten are of no practical use. "Lack of musical independence may also be traced to this cause," says Mrs. Rosewald. "They learn to depend wholly upon the teacher, who sings roles for imitation by the pupil, the last thing that should be done in musical education. It stifles imagination and certainty of self. It creates the vagueness and dependence which make so many of those girls totally unfit to support themselves."

"No phrase," she adds, "should be heard by a pupil till after it has been studied and sung by that pupil. A public singer should be, above all things, independent, trained to have a true pitch, to know her keys, to take cues and to sing without teacher, instrument or notes. To make her thus capable, an immense library of all types of musical literature should be at her command."

"All pupils can learn to read all sorts of music by sight," she maintains (a view held by very many advanced musicians, vocal and instrumental).

"It is only lazy teachers who claim that it is a special gift which cannot be acquired. It is a special gift with some, orchestra leaders, composers, &c. But capable sight reading could be acquired by all singers. It is one of the most useful and practical of all necessities, and every teacher should hold herself or himself responsible for its

acquisition by pupils. Very many girls with ten and twelve operas in so-called French and Italian cannot read two lines at sight. They cannot consequently get engagements, and they cannot fill lucrative positions which in the States are but waiting for capable occupants. Such people are not capable singers, they are only parrots with a big operatic nut in their beaks which they cannot crack."

This Mrs. Rosewald claims to be one of the weaknesses of the Paris vocal education as adapted to us—too much opera and too little anything else.

It must be remembered that this teacher has, in common with Americans in general, an unbounded respect for what might and should be had from French art by our people. It is not the lack of riches she deprecates, but the lack of condition by which this may be learned or taken on. And she does not blame the teachers either, altogether, as the conditions all around are at fault, and abnormal.

The two or three teachers' auditions which she was privileged to hear astonished Mrs. Rosewald in many ways. She was surprised first of all by the monotony of the programs. Such paucity of musical literature she would not have believed existed in Paris, the head centre of vocal art, to which she has so long looked up as something unapproachable. It was opera, opera, everywhere, and everywhere the same two or three operas represented. And the same two or three songs, likewise. "Pensée d'Automne" and "Il est bon il est doux" met her ears at every turn. She disapproves also of the interminable length of the programs, the singing of heavy pieces by light voices and light pieces by heavy voices, and also the singing of numbers by pupils whose vocal production was by no means prepared to do justice either to the task or to themselves. Forcing of voices she found common, in many cases screaming till the timbre was perfectly wooden or metallic.

(It is quite possible that could this lady pass through a year's observation of the studio concert work, she could in many cases modify her observations, as it is certain there are teachers in Paris who deprecate as much as she the faults of which she speaks.)

Shading and expression she found everywhere superior, and artistic, even among pupils whose voices were by no means placed. With French pupils this was especially noticeable; one forgot their voices, so charming was the allure, so tasteful the style. Their stage manner and dressing were also very effective.

Loudness of accompaniment everywhere annoyed her. This without exception. She never anywhere, not by the most enormous Germans, heard the piano so frightfully banged and pounded as by Paris singing teachers and their accompanists. They were chiefly piano solos, forcing the voices to strain and effort in order to keep away from them. This has also the result, she says, of making pupils absolutely dependent upon music for vocal certitude—a very disastrous weakness.

Following the idea of operatic study Mrs. Rosewald looked in vain for an ensemble operatic school, where pupils of all teachers should have daily practice in stage business. While she saw more or less private and individual attempt at acting in singing classes, there was nothing at all approaching her idea of what she imagined existed in Paris. There was not even an acting school in the city, not to speak of an operatic school.

She accounted for this after a remark by a French artist, who, in response to her surprise, said:

"Oh, but you can't teach people how to act, you know. That must come. When you feel it, you act it, you know; and the study of these great composers is all that is necessary. Besides, they have me. I played so many years and created so and so. I show them; they cannot help but get it."

In common with many, Mrs. Rosewald is of the opinion that right here is the germ of much failure by foreigners to impart or give to our students what they themselves have in abundance. The French, especially, themselves born artists, born actors and comedians, and again artists and artistic in temperament and nature, do not and cannot realize what is necessary to our training who get everything at present by study and analysis. They do not believe in analysis and acquisition, bit by bit, in anything. They are impressionists. They see by impression and sense; learn that way, and teach that way, which is all right for themselves, but all wrong for us.

A teacher studying in Paris recently, after observing for some time the effect of singing intense dramatic passages with a voice by no means properly placed for vocal emission, ventured to ask her teacher one morning who in Paris he could recommend for voice placement, to pose the voice, one who made that his specialty.

An audible smile went around the class. Dead silence ensued. The professor seemed struck dumb at first. Then he said that was "regular American," always "posing and placing and analyzing." "Always searching which point of two needles was the finest." He said that it was machine work, and unnecessary to probe things so much; that one should open one's mouth and sing as the birds did—naturally. That was all, that one could not sing the good compositions without getting that, and that there was nothing



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upon application.

ing to do to get singing but what he was doing—teaching  
opera!

Silenced, but not convinced, the American woman said  
no more. But her remarks later upon the subject coin-  
cided exactly with those of Mrs. Rosewald.

Another thing which Mrs. Rosewald missed here was a  
good first-class French diction school, as preparatory to  
the vocal training, and obligatory for all singing students.  
Not so much for learning French as a speaking medium,  
which would require too much time, but for acquiring the  
regular phonetic sounds of the language, and their correct  
pronunciation in separate words and syllables.

"Why," said Mrs. Rosewald, "if an American girl comes  
to me with a defective English pronunciation, she goes no  
further, I assure you till those defects are wiped out, not  
simply mentioned and passed on, but done away with. It  
does not take long. A phonetic chart and systematic per-  
sistence are all that are required, and prevention from sing-  
ing till it is achieved. With a foreigner it would, of  
course, be more of a task, but equally possible, and always  
a previous condition to singing. A foreigner could not  
sing without this. It would be useless to talk tone forma-  
tion or sonority or tone color to any pupil until this was  
done."

"I can assure you of one thing," continues the lady.  
"Were either New York or San Francisco a big head cen-  
tre for vocal training, bringing together a large proportion  
of foreigners for instruction, you would not find either  
one or the other without a big 'rectifying' school, in which  
foreign pronunciation should go in like buttons in a scrap-  
bag and come out like new pins in a paper. That you may  
depend upon."

"I find teachers here spending half their time offering  
so-called 'corrections' which are never made by the pu-  
pils, nor could they be in that way. At the same time I  
find among the French people, not professors, universal  
condemnation of the way French is sung by foreigners,  
even by those who are said to be 'arrived' by their own  
teachers. The above is the cause. The result is inevitable."

Weight is lent to the observations of Madame Rosewald  
from the fact that she is a trained artist musician and edu-  
cator, that she is absolutely disinterested and unbiased in  
her opinions, as shown by the fact that she praises warmly  
various strengths as well as finds weakness; that she spent  
time and money to come on here specially to find for her  
pupils that which, without taking one particle from her  
prestige, would add infinitely to the power and advance-  
ment of the singers who had graduated from her care. She  
did not come here to criticise, she came here to find where  
her pupils might best deposit money so as to get the best  
return with the least danger. Her observations should be  
taken kindly by foreign teachers from their extreme fairness  
and kindness. Could even a few of them be acted upon  
they would largely increase the coming to Paris studios of  
the only too welcome American contingent.

\* \* \*

A teacher who was perhaps more fortunate than the  
above was Mrs. Frida Ashforth, of New York, a vocal  
teacher as remarkable in the East as Mrs. Rosewald is in  
the West.

Mrs. Ashforth came to Paris on exactly the same mis-

sion as Mrs. Rosewald, but, in addition, had with her a  
young pupil of remarkable gifts and promise, for whom it  
was necessary to find a "suitable" providence. The word  
"suitable" is easily written, but who can measure the im-  
portance and responsibility as applied?

All know, doubtless, the case of the singer, Miss Ab-  
bott, being discovered in the States by one of the great  
singers, of his taking her personally to Mrs. Ashforth,  
with the express request that she and she alone should be  
intrusted with the vocal production of the treasure.

The singer was justified in his choice of a teacher by  
the remarkable results produced with voices well known  
in our country. Mrs. Ashforth has the peculiarity of bring-  
ing tones forward while leaving the voices round and rich.  
There is a sort of "glory" in the timbre and an evenness  
and lack of all forcing, and withal an ease and resource in  
breath and tone which gives the impression of being inex-  
haustible. She does not do this with one or two voices.  
Her pupils are all marked with it.

Miss Abbott has it to a marked degree, although not  
yet finished to suit her teacher. Meantime she must come  
to Paris to see what lay beyond. Mrs. Ashforth came with  
her, and took her to various teachers to pass judgment  
upon her pupil and when the suitable one was found to  
leave her as pupil. Mrs. Ashforth is a woman with a  
"flaire." She "knows people when she sees them" and  
reads through words. Several experiences leaving her un-  
satisfied, she reached Fidele Koenig, and he pleased her.

What are some of her reasons for doing so?

"Well, first of all, he did not flatter. He did not say that  
the voice was perfectly finished, with nothing to be done  
to it. He said it was a rich and beautiful voice, with at-  
tractive timbre, which had not yet reached all its possibili-  
ties, which was just what her teacher thought. He played  
his accompaniment for her with delicacy and finesse—great  
finesse—and not too loud. He did not seem to consider  
noise as 'soul.' I saw there would be no forcing. He  
showed a skilled knowledge of tempi and phrasing in the  
French work. His corrections showed long experience  
with coaching in style—just what was wanted—and his  
corrections of French showed the general lay of her faults,  
so that she might at least know where to commence. And  
then," says Mrs. Ashforth, "I knew I had an honest man  
before I had talked with him ten minutes. And then his  
good little wife, so wise and kind, did the rest. I am per-  
fectly satisfied that I have found exactly the 'suitable one'  
for me as French operatic coach for my pupils. There may  
be others in Paris, there no doubt are, but this is the one I  
have been looking for. I am perfectly satisfied."

\* \* \*

Mrs. Duff, a well-known Chicago teacher, has come  
over with a different design in her head—perhaps to es-  
tablish herself in Paris, right in the midst, as a vocal  
teacher! Her plans are not yet sufficiently matured to  
give them. Besides, under the present condition of vocal  
education and its management, or mismanagement rather,  
the simple change of base of operations does not offer to  
a student of the whole subject the enthusiasm necessary.  
Mrs. Duff is a finely made, handsome woman, young,  
full of enthusiasm, initiative, good sense and excellent

thought about the work. She has had fine success at home  
and her name is already known here. She speaks French  
fluently and has many friends in the city. She is at  
present at Aix.

\* \* \*

Mrs. Etta Edwards, of Boston, one of the dearest, most  
naive, most sincere, earnest and refined little souls that  
ever stood in a church choir, a studio or a concert hall,  
has been passing through her second season of "investi-  
gation" in Paris.

Were it for her own personal pleasure, advancement or  
vanity it is pretty certain that Mrs. Edwards would never  
leave her husband's side, cross the wide ocean, and pass  
two months of scorching weather in the heart of Paris,  
studying and hunting, searching and investigating, and  
then "thinking it all over" in her room when everybody  
was away off on cool, idle picnics.

It is that she is a perfect slave to the idea of absolutely  
perfect vocal production, and the power of science to  
create it and make it possible for teachers to apply  
directly to those who have not got it. Talk about  
religion! There never was a saint more avowed to a culte,  
more self-sacrificing in her efforts to advance it, or more  
strong in her conviction as to ultimate glory.

Why, her case is so interesting that she does not seem  
to consider herself at all in the matter. She does not even  
seem to be looking upon success as a teacher, a most  
laudable end and aim. Her object seems to be even more  
ideal. She believes absolutely and implicitly in the dis-  
covery of some logical and inevitable law of application  
of laws whereby all voices may be made beautiful. She  
feels every month nearer to the truth, and really her suc-  
cess during the past year warrants belief that she is  
gaining.

In Paris she has "investigated" with three separate  
teachers of widely different views and personalities, on  
purpose to note and compare and see. She has gained  
much in her original way, and never more satisfactorily  
than this summer. As she reasons from acceptance as  
well as rejection, she finds abundant material. In ad-  
dition she visits, talks, questions, listens, reads, spares her-  
self in no way, and remains blithe, gentle, acquiescent  
and engaging every minute, as though only on the search  
for a favorite perfume.

This summer she charged herself with an additional  
study, which she means to carry out on her next visit to  
the city. That was interpretation. To meet composers,  
talk with them, learn their intentions, and go over their  
principal compositions with them, is to her the best  
manner of arriving at a just idea of those compositions  
for her pupils.

Partly because she already knew and loved many of her  
songs, partly because drawn to her by knowledge of an  
interesting ancestry, partly because she was in the city,  
the popular composer Augusta Holmés was the one  
chosen this summer. Mrs. Edwards, who was privileged  
by the warmest interest and praises of the music writer,  
passed some twenty-four of her compositions with Mlle.  
Holmés, and is most enthusiastic over her as poet,  
musician, professor and one of the most fascinating of



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women. Her teaching and conversation were a revelation to Mrs. Edwards, who you may be assured lost no word or idea of the precious counsels.

Mrs. Edwards has returned home to commence work in her new Steiart Building in Boston. Good luck to her!

## OTHER AMERICANS OF INTEREST.

Miss Witter, who at her home in Madison, Wis., is pianist and organist pupil of Mr. Zenier, has just left for Berlin to meet her brother, also a great music lover, and return home with him. She has been studying French and voice in Paris after a prolonged period of travel on the Continent. Mr. Zenier is one of Madison's most advanced musicians, and was in Paris a pupil of Chas. M. Widor.

Not in person, but by a charming photograph, is Miss Anne E. Snyder, of Cleveland, Ohio, present with her Paris friends. This serious student, pupil of Madame de la Grange, figures as mezzo soprano of the Cecilian Quartet of Cleveland. Mrs. H. C. Stahl, soprano; Miss Lilian Wood, contralto, and Miss Emma Shepard are other members of the group. Miss Nellie Hyde, the popular singing teacher and contralto of the same city, has just returned from a vacation in Rutland, Vt. Miss Nora Maynard Green, of New York, and her family passed the summer at the same lovely point.

Mrs. L. Guilbert Ford, of New York, although not herself a musician, is always in search of them, as she writes poetry and makes translations of poetic works. She finds the search among musical workers with musical setting in view a charming and piquant occupation. She is in Paris for the moment, and has already made a translation of one of Gabriel Fauré's songs. The subject of the union of poetry and music is an extremely interesting one, having much more in it than one might imagine. Miss Helena Dow has arrived as teacher of maintien and English in France, a new field certainly, and one in which there is much to do. Miss Effie Putman, the young harpist, is here studying with M. Verdal. She has been passing some delightful days with the celebrated actress Mlle. Rea, at her lovely home in Montmorency, near Paris. Miss Claude Albright is back in Paris to complete her studies with Madame de la Grange. She has been singing most successfully in concert tours of her own in the States, and is charmed with her experience, especially as it has enabled her to return. She is making her home with Madame de la Grange, and is to be congratulated.

Miss Cronkhite, of Warsaw, N. Y., and Miss Main, of Washington, D. C., piano pupils of the Virgils, have arrived and commenced lessons with M. Guilman. The interesting subject of vocal production has been the life study of J. B. Sauvelet, a Hollanda, who passed through Paris this week en route for the States. He feels he has made some important discoveries along the line, and wishes to promulgate them. It is possible he may give some lectures on the subject at home before long. Speaking of Hol-

land, Fannie Francisca is in Amsterdam busy studying Hollanda, or Dutch, as we call it, in which to sing some of her roles this coming season. She has been engaged to sing there at the Opera National.

"Development of Appreciation" is the title of a small brochure full of interesting things, by a T. Carl Whitmer. Whether English or American, where published or when is not stated. But it does not matter, as the subject is the main part. It has special reference to interpretation, and criticisms from a note-book are added. The latter are most pithy.

Miss Minnie Tracey has scored another distinct success at Aix in M. Le Grand Howland's "Nita." She was warmly applauded and showered with flowers. Her "Ave Maria" was sung with the utmost delicacy and feeling. Miss Tracey is immensely dramatic. People who hear her only once or twice can have no idea of her resources. She improves, too, all the time, which is the best of signs. She is singing in the classical concerts with symphony orchestra at Aix, and is very much liked.

Miss Isabel Carter, sister of Mrs. Helen Maigille, of Brooklyn, is making rapid progress in French conversation and in the application of French sounds to musical tones, an extremely difficult and tedious operation, which few people realize as clearly as does Miss Carter. It is the sudden transition from tone production in English to tone production in French language which forms the great stumbling block to singers in this regard. Miss Carter has so far kept her beautiful voice and the excellent tone production of her sister. She is patient and persevering, also a very pretty and attractive girl, and is dearly loved by her teachers and friends.

FANNIE EDGAR THOMAS.

## Weber on Meyerbeer.

Now when there seems to be a revival of Meyerbeer it is interesting to note Weber's opinion of him. Weber wrote: "It is a pity and a shame that Meyerbeer has devoted himself so entirely to the wrong side of art. He had a great, profound German talent, of which when we were students together I was often afraid and had to exert all my strength to keep up with him. In his opera 'Jephtha' there are extraordinarily beautiful things, worked out with true German thoroughness. And now he writes all kinds of stuff to comply with a wretched fashion and gain the applause of the crowd whom he ought to despise."

On the other hand Marggraff, in his encyclopedia, speaking of the success of "Robert the Devil," adds: "It was followed by 'The Huguenots' with, if possible, still more brilliant success, attained by means as extraordinary as intelligently arranged and united."

The judgment about Meyerbeer varied more than ever. Paris critics declared his music was the grandest ever written, and even Ferdinand Ries maintained that "since 'Don Juan' a similar work had not been created."

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## THREE LETTERS

ON THE

Virgil Practice Clavier.

AWAY FROM NATURE.

WORDS like these will not meet with universal approval at a time when the whole pianistic world is absorbed in "methods" and "practice claviers." Nevertheless there will be some who have not departed from nature's way, and some who, like myself, have learned their valuable lesson and have become tired and heart-sick of all (so-called) "short roads" to success in art.

"Artists made in two years by Mr. So-and-so's method" is a very tempting bait to the pupil who aspires to fame in a hurry, but ten years will not undo the damage done. Everyone who looks beneath the surface of things will argue that the same principles must underlie all the arts. The painter first conceives the picture in his mind, and it is by constantly keeping this mental picture before him that he is able to produce it on the canvas. Will pupils produce musical pictures of beauty and originality whose teachers spend two-thirds of the lesson hours in harping on "muscles" and "motions"? Heavens! what a state of things!

SUBSCRIBER.

A WORD FROM BERLIN.

BERLIN, September 5, 1898.

Editors The Musical Courier:

There came to my notice recently a letter from Miss Amy Fay in regard to the Virgil Technic Clavier Method, printed in one of your issues. I cannot refrain from replying to this letter.

I am at the present time in Berlin, and during my stay here I have closely investigated the Virgil method; indeed, I was present when the Berlin committee of musicians referred to made their last examination at the Virgil School.

Miss Fay states that "the Virgil method is nothing more than the Deppe method," and also says that "Mr. Virgil has extensively published ideas identical with Deppe's and claims them as his own."

Now, I have repeatedly heard Mr. Virgil say that he claims no originality for the technical movements and positions he teaches; that he has gathered them from all possible good sources as well as from his own extensive experience in the last twenty or thirty years. It may well happen that he advocates ideas promulgated by Deppe; he also advocates others promulgated by Leschetizky, and still others promulgated by various prominent teachers, for the chief way in which, according to his own statement, he worked out his methods was to study the playing of all the greatest piano artists during the last twenty years and

more, and to learn from each one just how he secured the particular effects for which he was famous.

As these pianists had been pupils of various celebrated masters, as well as having developed their own individual ideas, it is quite probable that Mr. Virgil thus collected the best features of several systems of piano instruction, his own service in this direction being to blend them all into a complete and perfect whole. But this is quite a different thing from absolutely imitating or following any single one of them. All teachers use in their professional work ideas culled from various sources during their long years of study, but no one accuses them of professional plagiarism.

Moreover, Mr. Virgil, having sifted the methods used by numerous great pianists, from Rubinstein down to the present time, can hardly have acquired all his ideas from Deppe, as the majority of these artists had never come in contact with that master.

Mr. Virgil did not invent, nor does he claim to have "invented hand, wrist and arm positions." He advocates such as he found in use by the most successful artists of modern times, and if they are "identical with Deppe's" then Deppe must have advocated many which were used by other masters in their instructions, for these various artists represent all the finest teachers of the last quarter of a century.

A Deppe pupil, on inquiring recently into the Virgil method, remarked to Mr. Virgil that many of his ideas were in harmony with Deppe's teachings, but even she did not find an absolute similarity between the two methods.

Even from this point of view, therefore, Mr. Virgil may be absolved from any accusation of being merely an imitator of Deppe. But besides this there is an entirely different side to the subject.

Mr. Virgil may claim originality in his own line, for what he has done more thoroughly than anyone else is to work out the physical side of piano playing, by which I mean that he has reduced to a system the study of all those muscles in the body which are directly or indirectly connected with playing the piano, and has found out and taught to all his pupils not only just what positions to take and what movements to make, but also just how all the different muscles are concerned in these movements and how to secure their proper co-operation in the performance of all possible technical figures. In short, he has reasoned from the musical effect and the technical means to the physical cause, and he tells the scholar not only just what to do, but just how to do it. Add to this that he has special sets of physical exercises, both at the instrument and away from it, for the purpose of developing the hands and all the muscles of the body and building up the physical system generally (doubtless also by no means wholly original, but more elaborate and complete than in any other one method), and it will be seen that Mr. Virgil's method is not identical with any other.

But even this is not all. There is still another point in which neither Miss Fay nor anyone else can dispute Mr. Virgil's entire originality and absolute right to place his method as a whole before the world as something new.

Miss Fay completely overlooked the great feature of the system—that from which it is inseparable—that from which it takes its name, "The Virgil Technic Clavier Method," and that feature is the technic clavier itself! This instrument is Mr. Virgil's own invention, and his system of instruction is entirely based upon its use. As an aid to the rapid and thorough development of a fine technic it is unrivaled, and it was for the purpose of introducing this clavier and proving its special advantages that he founded his various schools. Without the clavier there would be no "Virgil Technic Clavier Method" nor school, but with it he is accomplishing great results and convincing the best musicians in many large cities of the world that by its right use not only his own ideas about technic, but the ideas of all the great masters of technic of modern times—both teachers and artists—may be realized much more completely, much more easily and much more quickly than ever before in the history of piano study. Deppe certainly invented no Virgil technic clavier, and on this score alone, even if on no other, Miss Fay must concede to Mr. Virgil both originality and the right to found a school of his own.

I have studied for years with some of the greatest

masters of the piano, and have had long years of personal experience as a teacher, so that I feel competent to judge of the special merits of any method. I have also recently had the pleasure of working with Mr. Virgil himself and visiting his schools both in London and Berlin. I know, therefore, whereof I speak.

It is not my desire to enter into a written controversy with Miss Fay or anyone else, but simple justice impels me to make this public reply to her statements.

As to the "investigation" suggested by her, Mr. Virgil is continually inviting it himself, and nothing would please him more than to have his school in Berlin visited by the parties Miss Fay mentions, and also by all others who are interested in acquainting themselves with his work. Respectfully,

MRS. NELLIE STRONG STEVENSON  
(From St. Louis, Mo., U. S. A.).

FROM LONDON.

LONDON, August, 1908.

Editors The Musical Courier:

I have read the letters of Miss Amy Fay and Miss Cora Robinson, which appeared in the issues of THE MUSICAL COURIER for July 20 and 27, respectively. As a teacher, and former pupil of Frl. Elise Timm in Hamburg, and latterly a pupil of A. K. Virgil, of the clavier method, may I be allowed to make one or two statements with reference to the Deppe and Virgil methods.

Miss Fay accuses Mr. Virgil of extensively publishing ideas identical with Deppe and claiming them as his own. Deppe's principles were founded on natural laws, so also are Mr. Virgil's; but whereas Mr. Virgil is an educationalist in the strictest sense of the word, and has so systematized his principles that they can be imparted to a pupil in the clearest manner, Deppe could not be called an educationalist, for he had no system and consequently many pupils found it difficult to grasp his lofty ideals. As an educationalist Mr. Virgil does not despise systematic instruction, but offers a pupil the facilities for the equal development of the physical, mental, and musical faculties, and thus brings him to the highest point of excellence. Deppe, on the other hand, disliked the idea of a "method" and was altogether more visionary in his notions and did not offer the pupil the same facilities for developing the whole of his faculties. Mr. Virgil has something definite to teach and teaches it definitely. Deppe had also something definite to teach, but taught it indefinitely.

Deppe never wrote any exercises; Mr. Virgil has supplied this want and written the most original and perfect set of exercises that have ever been published, and if these are the outcome of the very short interview which Mr. Virgil had with Miss Fay years ago in Chicago—when, as she says, she explained the cardinal points of the Deppe method to him—I think all will admit it is a most wonderful achievement. I happen to know, however, that one of the points of similarity between the two methods, i. e., the manner of approaching and leaving the key with a perfectly supple arm, was brought to Mr. Virgil's notice, for the first time, by me lately.

With regard to the technical differences—firstly, in the position of the hand—Deppe kept the outside of hand elevated with back of hand level. Virgil keeps the outside of hand elevated, but insists on the knuckle joints being the highest point of the hand. In the scale Deppe made a turning on the tips of the fingers from the wrist to carry thumb over next key. Virgil carries the thumb under the hand at once without turning the wrist and carries the whole arm and hand bodily over to the next key.

Deppe formed his idea of tone production from the playing of Anton Rubinstein; he watched the movements made by him, and examined his hand and arm to test the quality and condition of muscles. Exactly the same thing happened to Mr. Virgil when he heard Rubinstein during his visit to America in 1872. Deppe and Virgil were both impressed with the same idea.

Mr. Virgil makes no secret of saying that he has founded his method of teaching from studying the playing of great artists and noticing how they produce certain effects. He has not gone simply to one source, but to many, and he takes no credit to himself for having invented any new way of playing. I have repeatedly heard him say this.

Miss Fay says that Deppe did for piano technic what Moses did for the moral law. It appears to me that Miss

Fay either misunderstands Moses or Deppe. Moses received the law, as I read it, from above and recorded the same. Deppe, according to Miss Fay, made his laws, but did not record them. In this case Virgil seems to me to be the Moses.

Ten years ago I read with great pleasure Amy Fay's clever and interesting book, "Music Study in Germany," and through that was inspired with a desire to study the Deppe Method. I commenced to study it with Mme. Innes Meo, and six months later proceeded to Hamburg to Frl. Elise Timm, who is a most enthusiastic teacher, and as Miss Fay says, "has made it her life work to promulgate Deppe's piano technic." I soon found, however, the need of a systematized course of technical work, and suggested to Frl. Timm that she should write a set of exercises, but this has, however, never been done.

When I heard Mr. Virgil lecture in London more than three years ago, and listened to the pure, even, free scale of Miss Julie Geyer, I felt convinced that it must be an excellent system of work that could produce such a result. In this I was not disappointed, and after going through both books of "Foundation Exercises" with Mr. Virgil I unhesitatingly assert that it has gone further than Deppe or anyone else.

All teachers who have studied the Clavier Method will, I am sure, agree with me that Mr. Virgil deserves our deepest gratitude for the untiring and ceaseless labor which he has bestowed on his work—a work which conscientiously studied both in the letter and the spirit cannot fail to produce the best results.

More than a year ago I sent a copy of the Virgil "Foundation Exercises" to Frl. Elise Timm, asking her to examine them, and when in Berlin last Easter I called the attention of Frl. Groth (Deppe's pupil and successor there) to the excellent work being done by the Virgil School now so successfully established in that city. It would be interesting to have their opinions on the subject ventilated through the medium of this paper. Yours very truly,

NELLIE CHAPLIN.

#### A Counter Protest.

"STUDENT" should read more closely and argue more accurately than she has done in THE MUSICAL COURIER of the 7th inst., page 19.

About three years ago Dr. Muckey appeared on the musical horizon a self-appointed salvationist for the vocal profession. In a series of articles he enunciated without demonstration a new theory of voice, and since then has roundly berated all who have questioned the validity of his theory.

"Critique" undertook the thankless task of exposing not Dr. Muckey's theory of voice so much as the untrustworthy character of his writings from the standpoint of close observation of facts, accurate description thereof and logical deductions therefrom.

This task could have been no less wearisome than it was necessary for the protection of all those who are unable to correctly estimate these points for themselves, and unfortunately many students of singing never have an opportunity to study acoustics, anatomy, physics or logic sufficiently (if at all) to avoid being misled by a specious argument clothed in scientific verbiage such as Dr. Muckey has contributed.

Dr. Muckey's integrity of purpose is not questioned, but his writings have certainly warranted the strictures laid upon them by "Critique," to whom much thanks are due for his trouble and to THE MUSICAL COURIER for printing them, another evidence of its fairness and desire to elicit the truth regarding voice production.

Now let us consider some of "Student's" assertions:

1. "Neither Dr. Muckey, much less 'Critique,' has ever shown by direct statement, or even by just inference, that they believe that an understanding of the vocal apparatus and its mechanism is all that is necessary to singing—or, if you please, emitting a perfect tone."

Emitting a perfect tone is not singing, but only one of the requisites in singing. The question under discussion is not "singing," which is the art of applying "perfect tone" to the proper emotional interpretation of vocal music, but what is correct tone production and what is a

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perfect tone? What is voice? How shall we define a perfect tone so that the definition shall be scientifically accurate (i. e., in accord alike with acoustics and physics of voice) and at the same time acceptable to all vocal teachers? "Student" appears, then, to be protesting apparently without even knowing what subject is under discussion.

2. "Singing is not physical."

On the contrary, singing, so far as tone production goes (and you cannot be said to sing artistically unless you do produce tone correctly), is not only physical, but it is also thoughtful, emotional and imaginative, as are all the fine arts.

3. "Only the artistic can really understand music or any of the arts, and it is useless to try to bring these things to the inartistic mind."

Here is evident confusion of accurate knowledge of an art and its underlying principles which can be understood by any intelligent student, with the ability to understand and master the technic of the art sufficiently to earn money by its professional use. In this connection let us have definitions of "artistic soul," "intuitive knowledge" and "tone color," particularly the latter, which is of real importance in the study of voice.

There is no proof offered that scientists as a class, so far as they have studied the subject, do not understand artists' (singers') "terms." The real trouble is that there is no uniformity of meaning and usage of terms among singing teachers and writers on the voice. This is evident from the various quotations on "voice placement" from leading voice specialists which appeared in THE MUSICAL COURIER of July 4. In this article it was apparent hardly two writers meant the same thing by that one term. The whole subject is in chaos, lacking that accuracy of terminology which alone can bring voice training into line with the "exact sciences," so called. It can be done. Will "Student" help us instead of protesting?

4. "Pupils and too often teachers have such a dirty, uncertain concept of what constitutes a pure tone": i. e., pure from standpoint of voice production and not acoustically pure (free from overtones). If so, how will "Student" define it so that all will accept the definition. A half dozen different definitions have already been given the past year by prominent New York teachers. Which is right, and why one more than another? Is it to be a matter of fancy and personal preference, or is the definition to be based on acoustical or physiological fact? Why do not teachers come together and try to agree—try, no—not merely try, but agree—on at least half a dozen definitions, and then stick to the definitions as engineers and artists and chemists and all other scientists have had to do, and having done which their views have become accepted by the world at large?

Further, the uncertainty is partly due to the fact that so far our standard test of tone as to both pitch, loudness and color is a physical receiver (the human ear), subject to disease, neglect, lack of full training, and so on, while at the same time varying in its sensibility with the weather, the stomach and the nervous condition at the moment. Could any more unsatisfactory and inaccurate standard be conceived? The marvel is how accurate it is among artists, teachers, and even the public generally.

5. The analogy of singing and walking, so far as "getting there" is concerned, will hardly stand. Baby may wobble to the window—the artist wobbling on and off her tones will hardly find favor in our metropolis. And one may have an exquisite conception of tone and a perfect organ for its production, yet not be able to sound it for lack of mastery of the instrument. Were it otherwise where would be the use of teachers? By the way, how do you know when your tone concept is "true"? If it is true to your idea how do you know others will of necessity agree with you? Individuals may differ in their concepts, but the concepts should be definable with distinctness.

6. "Student" evidently needs boxing lessons or piano lessons with massage and muscle culture. If the action of certain muscles produces positions of hand, arm or body, you may substitute such positions for the muscles in discussion and in teaching. With the voice you cannot, for nearly all is here out of sight, and position in this sense (not that of Professor Myer) is unavailable, so we must have recourse to the muscles themselves.

7. Our friend's idea on the subject of painters, too,

seems in need of revision. A knowledge of every muscle in the hand, stretched and relaxed, and all the visual angles (or rather what can be seen through them) of the eye, must be known to the painter before he can draw a hand or master the perspective necessary for the simplest composition, and yet without "technic" as well as art-feeling—something "to tell"—the painter is not an artist.

8. It is evident, too, that "Student" is not a graduate in pedagogy from our normal school, else she would not suggest that there are no underlying principles to the art of instruction apart from both the subject in which such instruction is given and the individuality or ability of each pupil to receive and profit equally by the teaching; hence her conception of the meaning of "method." (Messrs. Brown and Muniz please note.)

9. Physiology alone may never make a singer. The writer knows no one who makes the claim that it will, but a better knowledge of it would undoubtedly save many voices from ruin and add to the ability of many teachers.

A FELLOW STUDENT.

NEW YORK, September 19 1893.

J. Stanford Brown.

### Lillian Blauvelt in Italy.

WE give here a woodcut of the beautiful bronze which was presented to Miss Blauvelt by the Royal Academy of Santa Cecilia. It is a copy of the graceful "Fontana delle Tartarughe" (tortoises), a copy of the most



charming fountain in Rome, a bold and elegantly composed group, with figures of four youths and dolphins and tortoises, the design of which was formerly attributed to Raphael, though it was erected by the Florentine Taddeo Landini in 1585, and having appropriately inscribed the singer's name, the dates on which she sang the Verdi Mass, &c.

Lillian Blauvelt, the great American singer, received high honors and attentions indeed in Rome, where she sang in the beautiful Verdi's Requiem Mass, which was so perfectly given that it had to be repeated three times within the week.

One of the newspapers in Rome said: "Lillian Blauvelt is an American and 'una splendida figura di donna,' so much so that instead of her being a child of the free America she appears rather like a vision evoked by the creative fantasy of a Titian. Very youthful is Lillian Blauvelt and gifted with a musical intelligence of rare value, having learned the Mass of Verdi within a very few days and singing like a nightingale with a voice of magical sweetness. Her singing pleased the audience so much that they rose to their feet to applaud her."

Queen Marguerita of Italy is a great lover of music, and after the first concert Lillian Blauvelt was presented to Her Majesty, and was given a royal welcome, the Queen expressing great pleasure and satisfaction with the singer's wonderful success. As a token of her esteem Her

Majesty sent a large autographed picture of herself, framed in costly Roman parchment, embossed with gold and red, accompanied by a lovely letter from the Queen herself.

The whole is a most graceful and handsome recognition of an artist's talent and worth. Miss Blauvelt surely has every reason for being happy over her successful debut in the Italian capital.—S., in a Foreign Paper.

### Music in Denmark.

COPENHAGEN, September 8, 1893.

WHEN Kapellmeister Joachim Andersen consented to lead the orchestral concerts in the celebrated Tivoli, of Copenhagen, it was generally supposed that a new era would open for that institution, but what has been accomplished in this first season is beyond the expectations of even his most ardent admirers. The concert hall that had fallen into disrepute during the past five or six years is not only restored to its former prestige but has also acquired a splendor and artistic pre-eminence never before known. The foreigners, including the critical Germans, all agree that in no city on the Continent can one in summer enjoy such musical treats.

The Tivoli establishment is, in fact, something quite unique: an establishment where all classes are possible, a place in which every Copenhagen has a personal interest and a special pride. Sundays are mostly given up to the people, and usually there are from ten to twenty thousand visitors every Sunday all through the season, from the middle of May to the middle of September. On Saturdays, when the symphony concerts takes place, Tivoli is frequented by the musical aristocracy, so to speak; while on other week days the subscribers, between four and five thousand in number, are the principal guests. In addition, every traveler that passes through Copenhagen goes at least once to the famous Tivoli.

The last of the symphony concerts for this season took place on Saturday, September 3, and, as usual on that day, the hall was oppressively packed. The directors will, after the experience of this summer, eventually be forced to erect a more spacious concert hall.

The Pastorale Symphony of Beethoven was interpreted in accordance with the traditions of the great Hans von Bülow, for whom Joachim Andersen has an unbounded admiration and to whom he owes in great measure his own masterly understanding of the art of conducting.

The following is a list of the most important works given this summer:

Symphonies—Beethoven: No. 5, C minor; No. 6, Pastorale. Brahms: No. 2, D major. Gade: No. 1, G minor. Goldmark: Ländliche Hochzeit. Haydn: No. 7, C major. Mendelssohn: A minor. Mozart: E flat, major. Raff: Im Walde. Schubert: B minor. Saint-Saëns: No. 2, A minor. Schumann: D minor.

Symphonic Poems—Liszt: Les Préludes. Saint-Saëns: Danse Macabre, Phaeton, Le Rouet d'Omphale. Suites—Bizet: L'Arlésienne. Roma: Carmen. Delibes: Sylvia, Coppelia. Grieg: Peer Gynt, No. 1. Malling: Oriental Scenes. Moszkowski: Boabdil. Saint-Saëns: Ballet Suite of Henry VIII.

Works of Wagner—Overtures and Preludes: Meister-singer, Lohengrin, Tannhäuser, Rienzi, third act of Tristan, Parsifal, Flying Dutchman.

Selections—Wotan's Abschied und Feuerzauber, Festspiel aus Lohengrin, Walther's Preislied, Zug der Frauen und Brautchoos aus Lohengrin, cavatina and septet of Tannhäuser, Tanz der Lehrsüben, Siegfried's Rheinfahrt, Gesang der Rheintochter.

### Baroness de Packh.

Baroness M. de Packh, assisted by Maurice Gould and other capable instrumentalists and several of her pupils, will give the first of her monthly musicales Monday, October 3, at her residence, No. 174 East Seventy-fifth street. Last season these musicales were largely attended and much enjoyed.

### Albert Gerard-Thiers.

The Cantata Club, of which Mr. Thiers is director, will begin its regular rehearsals October 2, and his other club, the Lyric, will resume its work the following day. This organization is composed of sixty ladies. There are vacancies for six active members. Applicants should communicate with Mrs. Robert Hoskings, secretary, 807 Lexington avenue. The Cantata Club will give its first concert early in December. Mr. Thiers has brought from abroad several novelties which will be produced next winter.

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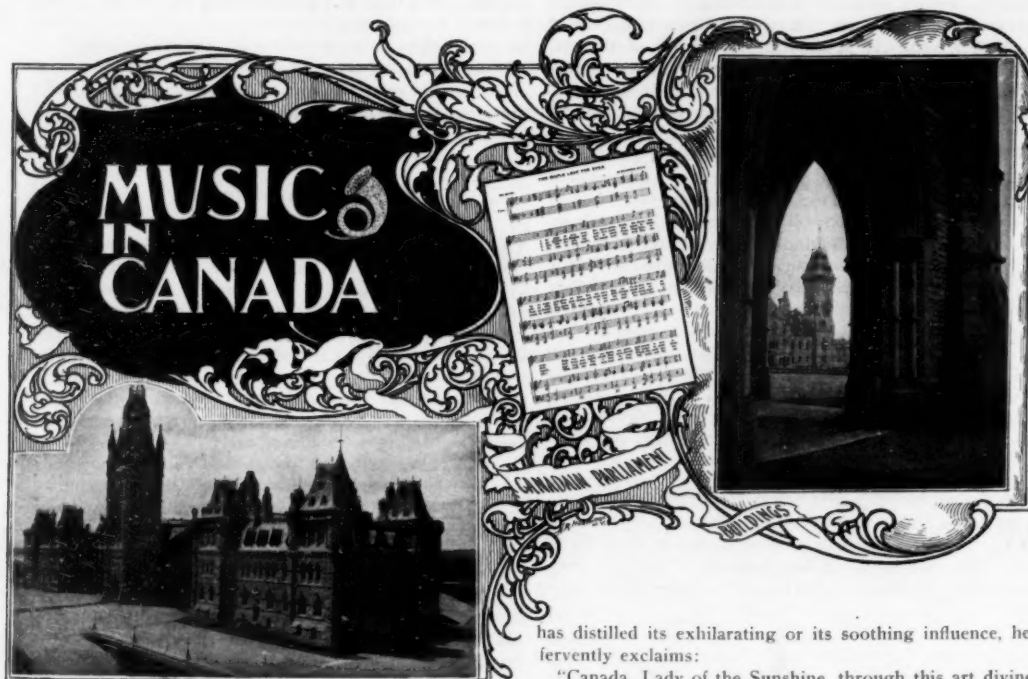
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THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE, TORONTO, September 21, 1898.

The hallowed melody of magic song  
Does to creation as a link belong;  
Blending its music with God's harmony  
As rivers melt into the mighty sea.—SCHILLER.

A BEAUTIFUL book has lately appeared in this country. It bears the name of "Our Lady of the Sunshine," and has doubtless been so called in opposition to Rudyard Kipling's poem, "Our Lady of the Snows." Dealing with Canadian life and being termed "A Midsummer Annual," it may be looked upon as a representative publication. As the Canadian musician peruses its contents, including a graceful article by the brilliant wife of the Governor-General and stories and poems by other writers whom he knows; as he sees in it pictures painted by his fellow-countrymen, he is justly filled with patriotic pride.

Upon again turning over the pages, he misses something. "Our Lady of the Sunshine"? he muses. "Alas! how little is there to be found herein concerning music's influence and its power!" Involuntarily he thinks of the hold that this art has upon the land; how great cathedrals ring with songs of praise; how, in least pretentious churches, the service would be bereft of half its charm, without the cadence of its hymns and paraphrases; how, in convent chapel, the organ peals forth at the evening hour of benediction. He remembers the haste with which wearily city workers throng at night to park or garden, where concerted instruments may be heard; the pride with which a certain rustic, returning from his field, takes down his uncouth violin and plays, thereby gladdening the small Ontario village, as it listens in the twilight. Once more he sees that transfiguring light dawn on the wan, pinched face of a street urchin, as the sound of a distant drum heralds the approach of a military band. When, at last, this true-hearted philosopher has recalled scenes in many vicissitudes of life—at the cradle, the altar or the tomb—where, in a thousand ways in this Dominion, music

has distilled its exhilarating or its soothing influence, he fervently exclaims:

"Canada, Lady of the Sunshine, through this art divine thou dost shed forth some of thy brightest beams!"

The Canadian musician is a living, steadfast reality. There is nothing indefinite about him. He is a man of sympathetic nature, noble instincts, high aspirations. He loves his art and is true to his friends. He is proud of his country and loyal to his sovereign. Possessing natural talent and latent energy, he has won the right to stand beside men who have come to the front in the church, the press or the political arena. Though ready to resent a wrong, he is still more glad to acknowledge a kindness. That he has achieved much in the past no one will deny; that he is working hard at present is evident; that, in the future, he will accomplish far more, is certain, for before the Canadian musician there lies a great and glorious destiny.

The sphere of "magic song" should know no limit in this broad territory, where the very air seems young and full of life. In Montreal—as in most other metropolises—there is plenty to dilate upon concerning music. The traveler realizes this when he stands on the mountain and looks down over a panorama of colleges, convents and cathedrals; when he strolls past the Grey Nunnery, and, pausing, listens to the inmates chanting; when, in the evening, he attends concerts or recitals, but, most of all, when he wanders through the churches and wishes it were Sunday, that he might hear the singing.

One of these places of worship has lately sustained the loss of its organist, M. Jean Baptiste Labelle, concerning whose death, on September 10, a special dispatch to the *Toronto Mail and Empire* says:

Jean Baptiste Labelle, organist of Notre Dame Church and one of the most prominent musicians in Montreal, died on Saturday morning, aged seventy-two years. The deceased was born in Montreal in 1826. He was still young when he started studying music as a pupil of Leopold de Meyer. In 1848 he became organist of Notre Dame Church, of Montreal, a position which he occupied for forty-two years. He was well acquainted with many noted

European artists, and in the United States he met with marked success as an organist and as orchestra leader. He composed the music for the famous song written by Sir George Cartier, "A Canada, mon Pays, mes Amours."

In Montreal may be found the French-Canadian element, which is making so firm an impression on the music as well as the literature of this country. It should not be forgotten that one of the most charming songs in Plancon's repertory is a French-Canadian composition. As an authority on things appertaining to the Lower Province, Mrs. J. W. F. Harrison ("Seranus"), the clever and versatile wife of the organist of St. Simon's Church, Toronto, is unsurpassed. A new book, which is shortly to be printed in London, England, will be welcomed here, for it is written by "Seranus."

Dr. Albert Ham (Mus. Doc., Trinity College, Dublin; Fellow of the College of Organists, London; Licentiate in Music, Trinity College, London,) is a cultured English gentleman, who was appointed organist and director of the choir of St. James' Cathedral, in this city, in November, 1897. Being a competent organist, fine vocal instructor and composer of distinction, it is not strange that Dr. Ham is a decided acquisition to any community. In addition to the appointment above mentioned, he is director of music at Upper Canada College and is a valuable member of the teaching staff at the Conservatory of Music. Though holding enviable positions in England, where he presided over the music in an influential church in Taunton and was also conductor of the Madrigal and choral societies of that place, he was prevailed upon to come to Toronto, much to the joy of the congregation in the church where he now plays. He has been highly successful as a teacher of voice production, Mr. Douglas Powell, who was a pupil of his for over two years, being a forcible illustration of this fact. His other pupils in England gained many honors, a large number of them having passed examinations at the leading colleges or universities. Dr. Ham, who, in reality, is one of the finest musicians on this continent, is far too modest. If he would give some organ recitals, lectures or pupils' concerts, they would, without doubt, be thoroughly appreciated by the public. Of his compositions, including "O, Give Thanks Unto the Lord" (a harvest anthem, which has just been published), a full account will appear in a subsequent letter.

On Wednesday evening, September 14, Victor Herbert's and Harry B. Smith's latest opera, "The Fortune-Teller," was presented for the first time on any stage by the Alice Nielsen company at the Grand Opera House, Toronto. This event brought forth composer and librettist to the scene of action, and during the first performance they and the actors received many congratulations, personally and by telegraph.

The cast of principals was as follows:

Musette.....	Alice Nielsen
Irma.....	Alice Nielsen
Fresco.....	Richard Golden
Count Berezowski.....	Joseph Herbert
Sandor.....	Eugene Cowles
Captain Ladislav.....	Frank Rushworth
Boris.....	Joseph Cawthorne
Mlle. Pompon.....	Marguerite Sylva
Vaninka.....	Marcia Van Dresser
Rafael.....	Jennie Hawley

The opera is lively and pretty, appealing to the ear as well as the eye, and, since the aim of such productions is to please, "The Fortune Teller" may be pronounced a success. The costumes are original and suitable, while the entire stage setting is unusually good for a company which is, as the theatrical people say, "on the road." There is



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clever character delineation in act I., but later complications develop to such an extent that plot humbly curtsies to action, while melody often plays second fiddle to rhythm—a circumstance which does not fail to arouse the enthusiasm of lovers of excitement. The finale to the second act is most effective, and none the less so because the melody for the wind instruments is reminiscent of "The Evening Star" in "Tannhäuser." The similarity of the two is so obvious that the hearer forgets about Victor Herbert and thinks he is listening to Wagner; therefore, the introduction of the scheme should, perhaps, be looked upon, not as a plagiarism, but as a musical quotation.

Miss Nielsen and Miss Sylva are scoring successes, but the best songs in the opera fall to the lot of Eugene Cowles (formerly of the Bostonians), whose fine voice and stage presence are well suited to the part of Sandor, the Gipsy. Here are some lines from one of his songs:

The birds in the forest are calling for thee,  
All the shades and glades are lonely;  
Summer is there with her blossoms fair,  
You are absent only.  
No bird that nests in the greenwood tree  
But sighs to greet you and kiss you;  
All the flowers yearn for your safe return,  
And, most of all, I miss you.

The Nielsen Opera Company has gone to Buffalo, where the performance will differ from its first night trial as seen in this city, several changes and eliminations having taken place since then.

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It is gratifying to know that the distinguished musician Eleanor Dallas Peter (Mus. Bac., A. T. C. M.) will henceforth, through the columns of THE COURIER, tell the world what is happening in Winnipeg musical circles. Mrs. Peter, who possesses a charming personality, is a very gifted woman, being an excellent violinist and fine pianist, while of the theory of music she has a consummate understanding. She is a sister of Miss Sara E. Dallas (Mus. Bac., F. T. C. M.), of this city. The following letter to THE COURIER, dated Winnipeg, September 16, will be read with interest by this new correspondent's many friends and admirers:

"Without doubt, the comic opera lately written by Mr. Lambert is at the present time creating great enthusiasm among Winnipeg musicians, both amateur and professional. Mr. Lambert is one of our most talented musicians, an excellent violinist, a good pianist and an orchestral conductor of more than ordinary ability. Although very closely occupied with a large number of pupils, Mr. Lambert manages to find time for composition, as is evidenced by the above-mentioned opera, which he hopes to put on the stage early in November. As yet the opera is nameless, neither Mr. Lambert nor his librettist, Mr. Parker, having decided on a suitable title for the work. Either it is an all-important matter which cannot be decided upon without serious consideration, or is of so little consequence that a name can be attached at the last moment!

"However (what is more to the point at present), rehearsals are being held regularly and the numerous professionals and amateurs who are taking part in the coming public performance are most indefatigable in their efforts to make the opera a success.

"Miss Frida de Tersmeden, one of Winnipeg's most popular piano teachers, has decided to give her recital on October 4, when she will be assisted by Mrs. Isaac Pitblado and other well-known local vocalists. Unlike most musicians, Miss Tersmeden has not allowed herself to fall out of practice during the holidays, and a treat from this brilliant performer is no doubt in store for us.

"The members of the Operatic Society have come together again for another season's work, and are eagerly discussing the winter campaign. Several operas have been examined and criticised from every point of view, with the result that a decision will probably be made in favor of either "Rob Roy" or "Wang."

"The new organ of Westminster Church will shortly be opened, when Gounod's "Gallia" will be given under the direction of the choirmaster, Dr. H. D. Smith. From the eagerness with which organists and choirmasters, teachers and soloists are getting to work and making plans of vari-

ous kinds, it will not be the fault of our own musicians if the coming season is not as profitable and more brilliant than any previous one. Situated as we are, so far from other cities of greater or lesser importance, we have not the opportunity afforded these more favored ones, of hearing a great many of the artists who are thrilling the musical world of to-day, and so we must satisfy our longings to a great extent with what we can find at home. However, we have already some more than ordinary treats in store for us this winter, a visit from that unique virtuoso, Augustus Hyllested, being the chief of expected pleasures.

"We read a great deal nowadays of all kinds of alliances, and I cannot but think that the happy idea suggested by THE MUSICAL COURIER, of having a Canadian department in its columns, ought to be the means of establishing a decidedly friendly footing between Canadian and American musicians.

ELEANOR DALLAS PETER."

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The musical colleges in London, Hamilton, Ottawa and Halifax, under their respective directors, W. Caven Barron, C. L. M. Harris (Mus. Doc.), J. Edgar Birch and C. H. Porter, are all preparing for winter's work. At the Toronto College of Music Mr. F. H. Torrington, who there holds sway, continues to do good things for music in Canada, and he is meeting with that success which he richly deserves. He is equally well known as an organist and a conductor, and, having traveled extensively, his reminiscences are very interesting. Mr. Edward Fisher—that most courteous gentleman and able instructor who has charge of the Toronto Conservatory of Music—is as usual actively engaged in professional duties at the conservatory, where the attendance is larger than ever before. Mr. W. O. Forsyth, who is well known as a composer and as a specialist in the branch of piano teaching, has, after an extended vacation spent at the seaside, lately resumed duties as director of the Metropolitan School of Music, Toronto. These columns will, from week to week, endeavor to chronicle the achievements of these and other schools of music in this Dominion.

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J. D. A. Tripp, who has lately returned from Europe, where he has been continuing the study of the piano, is a brilliant performer, and it is satisfactory to know that he is making many concert engagements for the coming season.

Another Canadian who should claim the attention of artistic circles is W. J. Thorold (a stalwart supporter of Miss Julia Arthur's company), for, after graduating at MacMaster University, he became associated with the dramatic department at the Toronto Conservatory of Music. Then he went to England and France for *Massey's Magazine*, and wrote a series of interviews with Hall Caine, Gilbert Parker, George du Maurier, Anthony Hope and other novelists. Having acted in "The Sign of the Cross" and "Seats of the Mighty" and also been associated with James O'Neil, his dramatic career has been somewhat varied.

This summer Mr. Thorold has been engaged in literary pursuits, and judging from his writing, as seen in manuscript, he will, like Gilbert Parker and Franklyn McLeay, be "an honor to his country and a credit to his name."

Miss Ada E. S. Hart, pianist, has begun teaching at her studio on Harbord street, where, by the way, there are many pictures to be seen of THE COURIER's former Vienna correspondent, Miss Lillian Apel, Miss Hart and Miss Apel having been friends and fellow students.

Miss Adamson, daughter of Mrs. Dreschler Adamson, has returned from Europe, where she had the privilege of playing on her violin before the German Emperor. Rechab Tandy and J. Humphrey Auger (Mus. Bac., Oxon, F. R. C. O.), of the Conservatory, both spent their summer holidays in England, as did also W. E. Fairclough. Mrs. Austin, of Lerado, Tex., who, like a good many other Southerners, came North this summer, has been studying singing under Elliott Haslem. Miss Norma Reynolds, one of the most popular singing teachers in this city, has resumed her classes at the conservatory, as have also most of the other members of the staff.

Miss Ethelind G. Thomas, of Belleville, and W. H.

Hewlett, of London, Ont., send glowing accounts of the prospects for the coming season in their respective towns. Both of these dispatches will be found in the issue of next week. Miss Harriet Williams, of Owen Sound, is one of the hard-working and promising musicians in that town and an untiring student is also Edmund Hardy (Mus. Bac., F. T. C. M.), who, having learned as much as the letters after his name indicate, is now taking a B. A. course at the University. Miss Crittenden, another pianist in this city, gives interesting accounts of the tour of her cousin, Miss Nora Clench, violinist, while Sig. Delasco is doubtless looking forward with interest to the coming reappearance of Miss Houston, his former pupil, who has been studying abroad.

Mr. and Mrs. H. M. Blight will, it is to be hoped, continue to appear before Toronto audiences, for they always please the public. That they are extremely popular is evident, for the benefit given by their professional friends last spring in honor of Mrs. Blight was a touching and substantial proof of the respect and admiration in which they are universally held. Mr. and Mrs. Klingensfeld, who have lately gone to New York, have taken with them the best wishes of a host of friends in Canada. It has been rumored that A. T. Cringan, director of music in the schools of this city, has received a tempting offer of a position in the American metropolis. It would be difficult to find anyone better qualified to train children's voices in chorus or solo work than Mr. Cringan. Miss Evelyn Ashton Fletcher, inventor of the "Fletcher Music Method," has been in town busily occupied in instructing a class of seven teachers before leaving for New York, where she will live, beginning with the last of this month, in spacious apartments at 1125 Madison avenue. On Tuesday evening last Miss Fletcher, at the invitation of the Conservatory of Music, gave a public demonstration of her method, which was a revelation to her hearers.

It is to be hoped that the voice of Miss Augusta Beverley Robinson will be heard many times in oratorio and concert this season. This singer is the daughter of the late Hon. John Beverley Robinson, who, at one time, was Lieutenant-Governor of Ontario. A cellist who is fast gaining recognition is Paul Hahn. He will probably give another recital this season.

Of the music and musical instruments at the Toronto Exhibition, of the coming theatrical and concert attractions, including Mr. Suckling's series at Massey Hall, and of many other things, due mention will be made next week. Programs or notices sent to this department will always receive immediate attention.

If some good angel would prevail upon A. S. Vogt, of this city, to reorganize his "Mendelssohn Choir" and give another concert, such as the one that took place under his baton two years ago, no one would be more glad than THE MUSICAL COURIER's Toronto correspondent.

MAY HAMILTON.

#### Paderewski's Prize.

The Paderewski prize of 1,000 rubles for a symphonic work by a Polish composer has been awarded to Sigismund de Stojowski, a resident of Paris.

#### An Art Work.

Breitkopf & Härtel announce for October a work to be named "Trifolium," in which M. Liffmann will contribute the verses, Humperdinck the music and Alex. Frenz the symbolic designs.

#### A New Paris Prize.

The city of Paris offers prizes to be competed for by French composers. The works to be sent in are to be either symphonic or dramatic, in grand style, with soli, chorus and orchestra. For the symphony the prize will be 10,000 francs, and the city will produce the piece. The author of a dramatic work has the choice offered him between two methods of performance. First, in a concert room without scenic appliances, in which case he will receive 10,000 francs, or, secondly, a performance with scenery and costume, in which case he will receive 5,000 francs, and the city will award to the manager who produces it 25,000 francs toward expenses.



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## The Metaphysician and Mystic in the Field of Voice Culture.

ARTICLE III.

BY FLOYD S. MUCKEY, M. D.

THINK it was Talleyrand who said that "Language was given to man to conceal his thoughts." While this statement is not true in a literal sense, we can readily understand the occasion for its utterance, because we have in the present discussion an excellent demonstration of it. In fact I think we might with perfect propriety enlarge upon this by saying that in the present discussion "Critique" is making use of language to conceal the fact that he has no thoughts on the science of voice production.

"Critique" pours forth an avalanche of words arranged so as to give expression to glittering generalities, but which do not touch specifically upon any point in voice production, and all this in the face of the fact that I have repeatedly asked him direct questions which call for specific answers. Darwin says, "Any fool can generalize and speculate."

The true test of knowledge is found in the correct application of these generalities or broad general truths to the subject under discussion. Generalities are worthless, practically, until they are applied specifically. "Critique" asks why I make quotations from the great writers and thinkers. I answer because these quotations give expression to broad general truths, and I ask "Critique" to note that I have immediately made a specific application of these truths to the subject under discussion, and he has as yet failed to show that this application was not correct.

I have given specific answers to every question which "Critique" and Belari have asked me on the subject of voice production and have tried to make my position perfectly clear on every point. On the other hand, "Critique" evades every question which calls for a definite statement on any point in voice production and endeavors to hide under vague and indefinite general statements. It is clearly manifest, then, that he makes use of this great flow of language to cover up his weak points and that he is using his facile pen to teach error.

It is clear, too, that this is done intentionally, otherwise he would not evade questions which bear directly on the fundamental principles of voice production. Persons who habitually do this sort of thing should be called the eels of science. They wish to give words used in an argument such broad and general meanings that if the ordinary and legitimate meaning is taken they will have a chance to wiggle out under some other meaning, which they oftentimes try to make just the opposite of the real one.

It is these eels and wrigglers in science, these jugglers with words, these stumbling blocks and obstructionists in the path of knowledge and truth, who are responsible for the erroneous idea which is so prevalent that science is not practical. If science is not practical it is not science. Anything which is practical is based on experience, and all true science is based on experiment or experience, and therefore must be practical. These mental contortionists have made such a bugbear of the term "Science" that the general reader, the moment he sees it, imagines that what follows is sure to be abstruse and complicated that it is useless for him to try to understand it. When the mind has once taken this attitude, then, no matter how simple or intelligible a description may be, it will not be accepted. True science is nothing but a description, and this description is based on repeated experiments or experience.

The true scientist, in his descriptions, uses terms which are not ambiguous and whose meanings cannot be misconstrued, unless this be done maliciously. The mental contortionist or pseudo-scientist, on the other hand, revels in ambiguous terms and does not hesitate to make uses of words for which no authorities can be found or give

them meanings which cannot be found in any dictionary—meanings which they were never intended to convey, meanings which can be and are expressed in other terms by those who wish to be understood.

An excellent illustration of this is "Critique's" attempt to make the word "place" a synonym for "produce." This cannot be done, for reasons which I have already stated, and which have not been refuted. Why should we try to displace the word "production," which is properly applied to a description of the voice (because it calls attention to the nature of the voice) by the word "placing," which is necessarily foreign to its nature? The pseudo-scientist, the mental contortionist, the metaphysician and mystic form a large class of persons who desire to travel "a royal road to knowledge on flowery beds of ease." They are not willing to go through the routine (to them drudgery) which is necessary to the acquisition of knowledge.

They, therefore, sit down and allow their imaginations to solve problems without taking the trouble to verify these solutions. Here we have the motive which forces the eels of science and the mental contortionist into the use of ambiguous terms. It is to provide a mode of retreat in case of an attack by one who does know and who has gone through this routine or scientific method, which is the sole path to knowledge. The true scientist never retreats. He either stoutly maintains his position against all comers, or, if he finds his position untenable, he surrenders and frankly acknowledges his error and makes a new start. On the other hand, these eels of science will not defend their position, but will wriggle out by means of ambiguity and assume a new position, which is just as untenable as the first and from which they retreat in the same manner. Ambiguity is to the pseudo-scientist what the slime is to the eel. It is their only means of escape, and this is why they cling to it so tenaciously. The constant cry of the pseudo-scientists is that they are misquoted or misunderstood, and they are always accusing their opponents of not understanding the language used when that language is purposely made ambiguous and obscure.

When I say that I am going to talk or write on the science of voice production I mean that I am going to describe the voice and the things concerned in its production. I also mean that the terms used in this description are used in their generally accepted sense. If I wish to use a term in a special sense this must be defined. I think those who have followed the articles which I have written thus far on this subject will acknowledge that I have not tried to wiggle out of any position which I have taken under the cover of ambiguity, or that the terms which I have used in this description are ambiguous or difficult to understand. I have illustrated these articles by diagrams and photographs, in order to make my meaning so plain that it could not be misunderstood.

The description of the method pursued in arriving at a conclusion is often of great service in helping to understand that conclusion. For this reason I gave in a recent article a brief general description of the method pursued by all scientists in arriving at their conclusions. Just here our mental contortionist has taken a most unexpected and unwarrantable twist. He accuses me of appropriating Pearson's ideas in regard to the scientific method and putting them forth as my own. Now, these are my ideas in the sense that I hold them, but not in the sense that I originated them. It never occurred to me that anyone would think that I originated them. In fact, no one with even the most meagre knowledge of general science or of the scientific method would have made such an accusation. Pearson would probably be just as greatly surprised to learn that the origin of the scientific method is attributed to him.

The scientific method has been more or less completely used and described from the time of Aristotle to the present. It has been gradually evolved by additions made to it from many minds, so that no one scientist can claim to have originated it. It is, in fact, the alphabet of science,

and I might just as well claim to have originated the alphabet as to claim to have originated the scientific method. It is the method used by every scientist in every branch of work, and also by every successful business man who has ever existed, because it is the only practical method of doing any kind of business, whether it is called science or commerce.

There is no excuse for "Critique's" attitude on this point, and it can only be accounted for in one of two ways. It must be due to his utter ignorance of scientific method or general science or it is intended to divert the mind from the main points at issue. In any case "Critique" commits the very offense which he condemns so severely. He says in the first article, "Now we classify facts, compare their relations and by the aid of the imagination suggest a theory or hypothesis which shall explain (why not describe?) them. This theory is then subjected to all possible tests and if proven correct it ceases to be a theory (?), and we know that its truth is a natural law." Why did not "Critique" use quotation marks here if his criticism is entitled to any weight? The same thing can be said about his dissertation on motion and rest. It can all be found in many works on science, and still there are no quotation marks.

After making the above statement "Critique" goes on to say: "Except in an indirect way the imagination does not discover a brief statement which in a few words describes the whole range of facts." What then becomes of his statement above and the statements of all scientists that the imagination suggests all theories and hypotheses? Where does he get his idea that all atoms are in constant motion if not from his imagination? Did he or anyone else ever see an atom or feel an atom so as to know whether it is in motion or not? This is nothing but a hypothesis as yet, but it is probably a true one, as it explains many things which could otherwise not be explained.

Every scientific or natural law must exist first as a hypothesis, and all hypotheses are products of the imagination, therefore all scientific or natural laws are products of the imagination. These suggestions of the imagination should have for a foundation groups of facts or classified sense impressions, and should be thoroughly tested by these sense impressions before they can be dignified by the term scientific or natural law. The imagination then, instead of being an unimportant factor of knowledge, is an absolute essential to scientific or natural law and hence of all knowledge. This is very far from saying that all products of the imagination are natural or scientific laws.

The word "place" does not necessarily involve an idea of rest in the generally accepted meaning of that term. Huxley says in regard to motion, "All that we know about motion is that it is a name for certain changes in the relations of our visual, tactile and muscular sensations." Rest is where there is no change in those relations, or at least when these changes cannot be detected by means of our senses. "Place" involves an idea of rest in this sense while "production" involves an idea of motion in the above sense, hence the two words have opposite meanings and cannot be made synonymous.

"Critique" says that I mix up the terms "scientific law and natural law." Will he tell us the difference between a scientific and a natural law? This is another characteristic of the mental contortionist. He depends entirely on mere assertions. If "Critique" had explained to us the difference between a scientific and a natural law and then shown how I had mixed these terms then his assertion would be entitled to some consideration; as it stands it is perfectly worthless. All of his articles have this same characteristic.

He says that if we test a hypothesis and find it true that its truth is a natural law. What then is a scientific law? Is it a hypothesis which is not true? Again he tells us that "The term 'natural law,' applied to the vocal organs, is used in a very limited sense. It is merely a convenient term which signifies the position and movements of the



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vocal organs which are necessary for correct voice production." The correct statement is that the prevailing methods of voice production, and especially Belari's so-called natural method, make a very limited use of natural law. This is just what I am protesting against.

My claim is that a natural method should make the fullest possible use of nature's laws. The natural laws governing the resonance cavities of the voice are just the same as those governing the resonance cavities of any other instrument, and the fullest application of these natural laws can only be made when there is relaxation of the extrinsic muscles which gives us the use of all the resonance cavities. Belari's method necessitates the contraction of the extrinsic muscles and the consequent shutting off of the largest resonance space, and in this way it limits the application of the laws governing the action of resonance cavities. This same contraction of the extrinsic muscles interferes with the mechanism inside the larynx, and because of this interference we are not able to make use of two of the three natural laws which regulate the pitch of the vocal cords. Thus we see that the natural laws governing the pitch of the voice have a very limited application in Belari's method. Just on this point "Critique" has made a great number of assertions which are absolutely false.

In the first place, I have never advocated a high position of the larynx. A high position of the larynx is just as ruinous to the singing voice as a low position, because it necessitates contraction of the extrinsic muscles. The correct position is the position of rest, which is neither the high position nor the low position. The disastrous results to the voice are produced by this strong action of the extrinsic muscles, and neither the high position nor the low position can be attained without it; therefore, both are bad. Again he speaks of my inability to produce my voice with the low position of the larynx. This is not true, because I can and did produce my voice with a low position of the larynx for a long time, and the result was ruin. Again he says that the low position of the larynx must be accompanied by certain other correct adjustments of the vocal organs. Why does he not tell us that these certain other correct adjustments are? He admits that "It is indeed true that most disastrous results to the voice can be brought about by the use of the larynx in the low position." Therefore he is in duty bound to tell us what these other adjustments are so that these disastrous results may be avoided. It is just as criminal for vocal teachers or writers to give a direction (admitted by them under certain circumstances to be ruinous) to singers without telling them how to avoid these disastrous results as it is for a

physician to prescribe a poison for a patient without giving directions as to how it should be used.

The cases are exactly parallel, and the responsibility of the vocal teacher is just as great as that of the physician. Neither "Critique" nor Belari has done this, and until they do, according to "Critique's" own admission, they must be considered as dangerous characters by the great army of vocal students. Now, I am sure that this is good logic, and "Critique's" mere assertion that it is bad logic will not be accepted. Neither will evasions nor vague statements be allowed to pass. We must have a clear statement of these other conditions and adjustments.

This matter of position of the larynx is a most important one and can be made a valuable aid to the singer and teacher. It should neither be pulled up nor pulled down, but be allowed to remain as nearly as possible in the position which it occupies in the throat during quiet breathing. If kept in this position during singing it will be impossible to ruin the voice, even with the greatest amount of work required by the busiest singers. Another statement which "Critique" makes which is false is that the greatest singers use the low position of the larynx. We have had the privilege of photographing most of the great singers' voices, and I have watched the position of the larynx in those singers very carefully and have found invariably that the better the production the nearer the position of rest did the larynx assume.

I have examined hundreds of singers, good, bad and indifferent, and have found this rule to be invariable. Among these singers have been a number of Belari's pupils, and every one of these sang with the low larynx and had congested vocal cords. Everyone of them shut off the resonance cavities of the upper pharynx and nose and thus deprived themselves of a great deal of material which they might have used. Among these pupils of Belari's have been some whom he has heralded as perfect exponents of his method, so that "Critique" cannot crawl out under the excuse that these pupils had not mastered his method. "Critique's" assertions then, instead of being justified, have not a leg to stand on. The low position of the larynx does take away two of the factors in changing the pitch, because it interferes with the mechanism which makes those two factors operative. It does necessitate the use of a large amount of breath, because it diminishes the resonance at least one-half. This diminishes the intensity and conveying power of the tone, and this must be made up as far as possible by an increased swing of the cord, which means the use of a large amount of breath.

It does diminish the intensity and carrying power of the

tone, otherwise there is no truth in the principles of acoustics as they stand to-day. Anyone who has ever heard the difference between the tone of a tuning fork when properly reinforced and without reinforcement will readily understand this. It does shut off the large resonance cavities of the upper pharynx and nose, a fact which has been demonstrated by every singer I have examined who used this position of the larynx. This fact can be very easily demonstrated by anyone by simply closing the nose with the thumb and finger during tone production. If this changes the character of the tone then these cavities are being used and the tones at once take on a "nasal" quality. If the character of the tone is not markedly changed, then these cavities are not being used and the singer might just as well be without these cavities, as far as tone production is concerned.

These cavities are necessary for the proper reinforcement of the tone, a fact which has been demonstrated by every photograph which we have taken and by every great singer who has ever sung. This statement shows "Critique's" ignorance of the fundamental principles or natural laws of resonance and the relation of resonance cavities to the reinforcement of tone. Here again we see the obscurity of the metaphysician and mystic. He says in regard to this: "The object is not to secure as many cavities as possible, nor is it to secure the largest possible resonance cavity, but it is to make use of those cavities which, by their proper size and shape, shall resonate the voice properly." Here again we have the same old story, simple assertions, with nothing to back them up.

Now, the object is to secure as many resonance cavities as possible, because in this way we are able to reinforce the largest number of partial tones. Our tone photographs demonstrate this very clearly, because the number of partial tones is reduced one-half by strong contraction of the extrinsic muscles and the consequent diminution in the number of resonance cavities. The object is to secure the largest resonance cavity possible, because this large resonance cavity is the only possible means of getting a strong fundamental tone, the "sine qua non" of good quality. Our tone photographs have demonstrated this beyond dispute. Photographs of the same voice singing the same vowel with these two mechanisms have been taken.

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contraction of the extrinsic muscles and the consequent shutting off of the upper pharynx and nasal cavities had only four partial tones, with the fundamental comparatively weak and the overtones gradually increasing in strength as they rise in the series. This tone was harsh and disagreeable and very unpleasant to listen to.

This state of affairs can very easily be accounted for by one who understands the principles governing the action of resonance cavities. One of these is that to reinforce a low pitch we must have a large cavity. The fundamental is the lowest pitch in the voice, and to reinforce it properly we must have the large cavity which the relaxation of the extrinsic muscles will give us.

Another principle is that to reinforce a large number of partial tones we must have a large number of cavities, or, what amounts to the same thing, a very complex-shaped cavity. The addition of the upper pharynx and nasal cavities to those of the lower pharynx and mouth gives us this complex-shaped cavity, and we thus have more partial tones reinforced. Now, will "Critique" tell us why we do not need many resonance cavities as possible, and why we do not need a large resonance cavity, and what the proper size and shape of these cavities must be "to properly resonate the voice"? This generalizing sounds very fine, but it will not pass muster until there is some specific application of it made to voice production, and these mere assertions will not be accepted until they are fortified by some practical demonstration or some reasons based on practical demonstrations.

If "Critique" can give one principle of acoustics or mechanics in support of the low position of the larynx, and show that this principle has been correctly applied, then his assertions will be entitled to some consideration, otherwise they are not. Thus far not one principle of acoustics has been cited in support of this, either by "Critique" or Belari. "Critique" states that I "mix up the terms 'natural law' and 'scientific law.'" I hardly see how any one with such a profound knowledge of the English language as "Critique" professes to have can make such a statement. My statement was as follows: "Such a formula is termed a scientific or natural law." Does not "Critique" know that this use of the conjunction "or" makes the terms "natural law" mean the same thing as a "scientific law." It seems to me that "Critique's" idea of natural law is entirely erroneous. He tells us that "the term natural law is merely a convenient term, which signifies the position and movements of the vocal organs, which are necessary for correct voice production."

A natural law is a scientific law, and all scientific laws are the products of the disciplined imagination. The position and movements of the vocal organs are not the products of the disciplined imagination, and hence cannot be termed natural laws. According to this definition of natural law there would have to be an independent set of

natural laws for voice production, and these laws would have no application to any other musical instrument. This is not true. The natural laws which underlie the production of the voice apply to every instrument of its class. The natural laws which govern the action of the resonance cavities of the vocal instrument are just the same as those which govern the action of the resonance cavities of any other instrument. The natural laws which govern the pitch of the tone produced by the vocal cords are just the same as those which govern the pitch of any string, and so on. "The adjustments and movements of the vocal organs" are no more the natural laws of voice production than the adjustments and movements of the apparatus for governing the speed of an electric car are the force which drives the car.

These natural laws are always at the command of the singer, and the adjustments and movements of the vocal organs determine the extent of the application of these laws. In a similar way the full strength of the electric current is always at the command of the motorman, and the adjustment of the switch determines the extent of its application in driving the car. The method of voice production, which gives the fullest application of these natural laws, must be called the natural method, and in just so far as any method limits the application of these laws it must be called unnatural. We have seen that Belari's method limits the application of these laws very decidedly, therefore it must be called an unnatural method. What "Critique" would call a "natural law of incorrect production" I should call a limited application of the natural laws of voice production.

"Critique" gives here two distinct and, as far as my limited understanding of the English language will allow me to judge, contradictory definitions of "natural law." One is the definition of the scientist that it is a product of the disciplined imagination. The other is "Critique's" own, viz., "Merely a convenient term which signifies the position and movements of the vocal organs which are necessary for voice production." It will be interesting to witness the evolutions and contortions and inspiring to contemplate the vast understanding and grasp of the meaning of the English language which will enable "Critique" to reconcile these two definitions. Poor "Student" is indeed to be pitied if she cannot appreciate such a magnificent exhibition of prestidigitation (broad and general meaning) as this is sure to be.

(To be continued.)

Johann Strauss, Jr.

The younger Johann Strauss is following his father's footsteps and writes operettas. His first work is named "Cat and Mouse," and will be produced at the Theater an der Wien, in Vienna.

#### A "La Boheme" Tocsin.

GEORGE MAXWELL, of Boosey & Co., gives out the following statement, to wit: That "La Bohème," the recent operatic success, by Puccini, was first produced at Turin, Italy, on February 1, 1896, and is published by G. Ricordi, of Milan, who vested in the firm of Boosey & Co. all the rights to and in the opera in North America; furthermore, that these rights and interests cover the production of the opera in all languages, and up to the date of this information given but one company (the Ellis) has secured the privilege of producing the same.

It may be interesting to know that Boosey & Co. also control the opera "Manon Lescaut" as well as Verdi's "Falstaff," and that any infringement will be vigorously prosecuted through their counsel, ex-Judge Dittenhoefer. Mr. Maxwell concluded the interview with the promise of early surprises to the musical world and particularly the operatic world.

#### Wagner's Spendthrift Ways.

Von Wilhelm Weissheimer, the composer, who was the intimate companion and petty banker for Richard Wagner, has just published an interesting book on that master in which occurs an anecdote illustrating Wagner's chronic impecuniosity. Weissheimer and Tausig were in his rooms in Vienna when "Tristan" was being put on. Hotel bills and other liabilities were pressing. Now the story: "We listened to him with sympathy, and sat on the sofa, depressed in spirits, as he paced up and down the room at a nervous speed. Suddenly he stopped and said: 'Hold on, I have it; now I know what's lacking and what I need.' And, going to the door, he rang energetically. Tausig whispered to me: 'What is he going to do? Why, he looks just like Wotan when he has at last come to a great decision.' Finally the waiter appeared, approaching slowly and hesitatingly—these people soon see how the wind blows—and was not less astonished than we were at hearing Wagner's order: 'Bring me two bottles of champagne on ice at once!'

"For heaven's sake, and in this condition!" we cried as the waiter turned away. But Wagner delivered himself of an earnest speech on the indispensableness of champagne precisely in desperate situations, since it alone can tide us over the distressing effect of these. When the expensive treat came on the table we could hardly venture to drink it, and he had to urge us on several times. But champagne did not taste well on just that evening, in spite of its excellent quality and Wagner's challenge: 'Drink away; we are the victors, and the world is ours!'—Exchange.

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CHICAGO OFFICE MUSICAL COURIER,  
September 24, 1906.

"CHICAGO as a musical centre," says the leading editorial in last week's MUSICAL COURIER. And what is to prevent? Is it not a fact that the musical development of this great Western metropolis is infinitely greater to-day than it was three seasons ago? And right here it might be said truthfully and with advantage that to this effect THE MUSICAL COURIER contributed not a little.

Three years ago the Chicago artist was an unknown and untried quantity, an Eastern engagement was unheard of, and if by chance a Chicago artist desired fuller recognition it was absolutely necessary to abandon the home city and reside in New York. To-day this is all changed. Managers here are in communication with those of the Eastern States, even extending their operations to Europe. And to this effect THE COURIER has been the operating cause with its constant information regarding music in the West. Art, as applied to music, is having encouragement from all sides, and our organizations are leading the country. The permanent orchestra, the magnificent Apollo Club are the natural consequences of our educational desires. While two or three Eastern cities boast an orchestra, is there one which glories in the possession of a body of singers such as the Apollo Club presents?

With commendable foresight all are actively preparing for an unprecedentedly successful year. The advance bookings are very considerably greater than for several seasons past, and no less than 100 new members have been enrolled. The selection of Harrison Wild has proven decidedly popular, and the accomplished artist will find himself in a domain for which art and education have peculiarly fitted him. As conductor of the Apollo Club, the Mendelssohn Club and director and organist of Grace Church choir (known as the finest in the West) Mr. Wild, with the one exception of Theodore Thomas, is undoubtedly the leading power in Chicago, and could do much toward the betterment and in the interests of home artists. He has already signalized his willingness to co-operate with the

management, and has, I am credibly informed, in several instances indorsed the Chicago artists for appearances with the clubs of which he is so powerful a factor. As a result Chicago talent is given an appearance at each of the Apollo Club concerts. The Mendelssohn Club is also negotiating with our Western artists, and in this way the two organizations are bravely making a record and rousing interest in the musical profession which to some extent has been lacking hitherto toward these two large organizations.

Mr. Wild being ambitious that the Apollo members should especially distinguish themselves, works consequently of more than ordinary difficulty are to be presented. At the second concert Parker's "St. Christopher" will be produced, with probably Dudley Buck, Jr., Max Heinrich and Charles W. Clark for the part of Satan. Regarding this role, I do not know of another baritone who has a voice of sufficiently high compass to cope with the music. If Mr. Clark does not sing this it is a matter for conjecture where the Apollos will obtain a singer adequate to the demand. Of course a tenor could sing the part, but then the necessary habritone quality would be lost. If there be an ideal Satan (in "St. Christopher") Charles W. Clark gets as near the idealist's ideal as is possible.

Conditions all point to the Apollo Club as taking the lead in the matter of interesting productions, and to this laudable object the president, A. S. Hibbard, has ever been active. During his presidency the club has enjoyed continued prosperity, and the season 1898-9 seems destined to play an important part in the history of the club's existence.

Opera or orchestra? The American versus the foreigner! It is said three weeks of opera will deplete the public spending money from the orchestra. This orchestral organization, made possible to the masses of the people by the enterprise and public spirited energy of a few individuals, is menaced by a serious danger. The outlook is mysterious, the outcome eagerly awaited.

This serious problem of the employment of the home organization is attributable to many causes. May it not be found in the selfishness of the average artist who, apart from his or her particular line and manner of work, views the situation with apathy? As for the general public, it is scarcely acquainted with the subject; the great newspapers refer to it (if at all) feebly and briefly. I have heard many of the more thinking part of the musical community say that but for THE MUSICAL COURIER the seriousness of the situation would never have occurred even to them, whose existence depended largely upon the recognition they obtained.

\*\*\*

Another pianist is to visit us and one but little heard of in America. I suppose it is the same Zeldenrust, and I wonder what change the years have made. It is just a decade since I heard the little Dutchman at the now defunct Meistersingers' Club, in London. I remember he had tremendous power, imperfect technic and was considerably excited; he was then quite young and his memory insecure. Good friends advised him to study and greatness was prophesied. He adopted the idea and now I am curious with what result.

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To anyone who knows Miss Mildred Webber will come as a surprise and regret the news that she is compelled to relinquish the profession to which she is devoted. Miss Webber has been peremptorily ordered by the physicians to abstain from all work for a few months and to seek rest and abstraction in some other part of the world away from the scene and strife of musical warfare and managerial worries. With every advantage of wealth and study, a distinctive personality, indeed one of the most charming girls I have met, Miss Webber adopted the musical profession and organized some very delightful entertainments last season. But for the demon of ill health these interesting musicals would have been continued under her management, and this season bade fair to be a decided advance on those of her first year. There are still possibilities that Mildred Webber will resume her work next year.

A general favorite both in the social and musical world, Miss Webber's absence will be greatly regretted by her many friends, who will unite in wishing her speedy recovery.

\*\*\*

Victor Heinze has returned to Chicago and opened a studio in the Fine Arts Building. Prospects for the coming year are particularly bright, and Mr. Heinze can be counted among the most popular of the music teachers here. He is possibly the only male teacher representing the Leschetizky method in the city.

When Walter Spry was offered the directorship of the Quincy Conservatory of Music a year ago he carried with him the recommendation of Clarence Eddy, who spoke of Mr. Spry as a "musician as well as executant, one whose tastes and standards are of the highest." Mr. Spry has proven to be true to what his former teacher said of him, for the conservatory at Quincy is to-day one of the best equipped schools of music in the entire West. It is in a

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splendid financial condition, and has lately been furnished with several new first-class pianos.

The city of Quincy itself is an ideal place to study, as its social advantages compare with any city in the State, and the beautiful surrounding country, with its rich farms, makes the drives and walks for the students most attractive. The musical season includes from ten to fifteen concerts and recitals given by the conservatory faculty, and concerts from many out-of-town artists and organizations, such as the Spiering Quartet, Francis Walker, Bicknell Young and others. This year the Illinois Music Teachers' Association will meet at Quincy, and a very successful convention is predicted.

#### CONCERNING SOME WELL-KNOWN ARTISTS.

Mr. and Mrs. Bicknell Young will give the first of the season's recitals at Madison before the Woman's Club, on the 7th of October. The program chosen by the club on that occasion will be the well-known lecture recital upon "Opera: Its Origin and Development." Besides this lecture-recital, which was so much in demand last season, and their list of miscellaneous song-lectures, which are illustrated by programs chosen from a large classical and modern repertory, they have added two more special subjects, "Ballads and Ballad-Singing," and "Oratorio and the Traditions of Its Interpretation."

As in the opera lecture, these two programs will illustrate the various epochs of the subjects down to the present time, and will contain some rare examples arranged from old scores by Mrs. Young, a task for which she is so well fitted by rare taste and musicianship.

Mr. and Mrs. Young do not devote all of their time to concert work, but are very busy teachers, as one may find by a visit to their studio, where the only possible chance of seeing them seems to depend upon being there just at the half hour. Mr. Young is one of the most completely equipped singers in the country. He has made such a study of the voice and its development that he is an expert in this line alone, to say nothing of the artistic finish which characterizes his singing and that of his pupils.

Mr. Young asserts that he has completely revolutionized his method in the last few years from the old traditional way in which he was taught, and his beautiful tone production proves the excellence of the method.

Mr. Young's lecture-recital upon "Oratorio" will no doubt prove interesting to societies, for the reason that he was trained in the English oratorio school and is not only familiar with the repertory, but is an authority upon the traditions of oratorio singing.

That most charming soprano, Genevieve Clark Wilson, is enabled at a very early date to announce some important engagements. Among others I remember are the following: October 6, "Persian Garden," Milwaukee; October 8 and 9, Evansville, Ind.; November 10, "Paradise and the Peri," Arion Club, Milwaukee; December 19, "Messiah," Apollo Club, Chicago; December 30, "Messiah," Mozart Club, Pittsburg.

Miss Eva Emmet Wycoff sings to-night before the Highland Park Club "Ave Maria," Gounod, accompanied

by Mrs. Nettie Jones, piano; Day Williams, 'cello, and Miss Marian Carpenter, violin. Monday Miss Wycoff will be heard at Waukegan, in recital with August Hyllested and Herman Diestel. October 20, before the Illinois Federation of Woman's Clubs, Miss Wycoff will give a song recital.

Miss Mildred Hill, whose compositions have found a place in the repertory of so many musicians, is here on a visit. The gifted Louisville woman is receiving much recognition, especially from the best publishers. The conservative Clayton F. Summy Company have published a number of her songs, and now I hear that Jung, the New York publisher, has some of Miss Hill's compositions in press. As writers of children's songs Miss Hill, Miss Eleanor Smith and Mrs. Gaynor are doing work of which women as a class can be proud.

Among visitors to the Chicago office this week were Miss Yager, of St. Louis, she of the immense voice and great talent, who will in all probability make a stir when appearing under right auspices.

FANNIE BLOOMFIELD-ZEISLER RETURNS TO CHICAGO. The opening of Studebaker Hall will serve to reintroduce the distinguished pianist, who will have the assistance of the Chicago Orchestra. But why an out-of-town conductor? If Thomas could not attend there are several well-known conductors who live in Chicago.

Mme. Genevra Johnstone Bishop is due to arrive in Chicago, and will make an appearance in the season. She sang at Pittsburg September 4 and 11, and is to be the prima donna of the Bendix Company for the season. Madame Bishop is booked for Toledo, St. Louis, Detroit and return engagements at Pittsburg in October.

It is satisfactory to all of us to learn that her voice and health were never better, and a hearty welcome awaits Genevra Johnstone Bishop whenever she comes to Chicago.

Dr. Ziegfeld, of the Chicago Musical College, gave a "stag"—whatever that may imply—party in the south parlor at the Auditorium Wednesday night last. Ladies neither having been invited nor admitted, a fact at which many have expressed themselves aggrieved, it is only possible to speak on hearsay, and I feel somewhat constrained to denounce the entertainment provided. The occasion, so I learn, was a reception tendered to the now famous vocal director, Signor Buzzi Pezzia, to enable him to become acquainted with the college faculty and a few of the multitude of friends Dr. Ziegfeld's college possesses in this city. Judge Tuthill, Mr. Studebaker and Mr. Curtis, manager of the new Fine Arts Building, participated, with a number of newspaper men and a majority of the college faculty in the open-hearted hospitality of the ever-genial doctor.

Among those assisting in the entertainment William Castle, whose brilliant past is dear to all Chicagoans,

gave the rare gratification of a couple of songs, "Then You'll Remember Me," in his educated phrasing and perfect method, delighting everyone. Mr. Ortengren also sang, and it is unnecessary to say sang well. The rest of the evening was devoted to speeches, old-time reminiscences, welcoming to the signor, congratulations to the doctor, supper continuous, drinks innumerable and multitudinous cigars.

The signor with name so difficult showed himself not only as a master musician, but also as markedly versatile, and his genial manner and ever-pleasant humor have already made him at home. He is undoubtedly one of the highest attractions the Chicago Musical College, which has introduced so many of our leading musicians, has yet given to the city.

Dr. Ziegfeld's guests were, through the courtesy of Mr. Curtis, who had the building lighted up for that purpose, afforded during the evening an opportunity to inspect the large hall of the Fine Arts Building, which is to be opened on Thursday evening. Although some doubts were expressed as to the possibility of having all that which was contemplated carried out in so short a time, all present expressed the highest opinion of the hall as a building, most handsome in design, acoustically, so far as could be judged, most excellent, and with all comforts both for the audience and those on the stage eminently considered.

FLORENCE FRENCH.

#### Miss Wolford's Address.

Miss Maud Wolford has written to us making inquiries regarding music in Spain and the Netherlands. If she will send us her address we will reply to her letter.

#### Miss L. Dawkins.

This painstaking teacher and well equipped violinist, who is prosecuting her work in Denver, Col., has already turned out several very promising young violinists. One of her best pupils, Miss Josephine Trott, has sailed for Berlin with the purpose of entering the Royal Conservatory in that city. Miss Natalie Wilson, who has been studying abroad, has placed herself under Miss Dawkins. Another of her pupils, Miss Edith Sindlinger, has just been given a fine position in Denver. Miss Dawkins is doing good work in the far West.

#### Concert in Fargo.

At a concert given in the chapel of the University Summer School, on August 24, a fine program was given by Miss Clyde E. Foster, soprano; Master George Meader, contralto; Raymond Shyrook, violinist, and Mrs. T. A. Whitworth, pianist and contralto.

Mrs. Whitworth, who is always prominent in all musical affairs in Fargo, got up a benefit for the Red Cross, which was most successful and netted the handsome sum of \$250. The opera house was packed with an enthusiastic audience and the whole affair was voted a pronounced success artistically as well as financially. Rupert's Orchestra supplied the instrumental part of the music.

The program was capably arranged with patriotic songs and some patriotic tableaux. "The Star-Spangled Banner" was the closing-piece, which was sung by the audience standing.

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## The National Conservatory.

THE dates for the six concerts to be given by the orchestra of the National Conservatory have finally been selected by President Jeannette M. Thurber. These concerts are to take place at Madison Square Garden concert hall, and will be given on Tuesday evenings as follows: November 22, December 20, January 24, February 21, March 21 and April 18. Gustav Hinrichs will conduct and distinguished soloists participate. Their names will be published in due time.

The evening classes at the conservatory are proving very successful. They are primarily intended for earnest students of singing, piano and violin who have not the leisure in the daytime to prosecute their musical studies. The regular faculty teaches these evening classes, and some excellent voices have been discovered. The rush of applicants for the regular fall examinations has not ceased, but admission to the conservatory is daily, and may be made in person or by writing. The general average of talent accepted this season is higher than last, and the end is not yet, for many music students have not returned from their vacation. October and November will therefore be busy months at the National Conservatory.

In order to accommodate the late comers supplementary entrance examinations are announced as follows: Violin and other orchestral instruments, October 12, Wednesday, 2 to 4 P. M. Singing, October 13, Thursday, 10 A. M. to 12 M., 2 to 4 P. M., and 7 to 9 P. M. Piano and organ, October 15, Saturday, 10 A. M. to 12 M., 2 to 6 P. M., and 7 to 9 P. M.

## An Ohio Singer's Return.

Mrs. Katherine Talbot, the favorite mezzo soprano, of Dayton, Ohio, arrived in New York on the Bremen last Wednesday. Mrs. Talbot has been summering abroad.

## S. G. Pratt's Work.

In order to accommodate an increasing class S. G. Pratt has removed his private school of music to much more spacious quarters than those he has been occupying. He is now located at No. 176 West Eighty-sixth street, corner of Amsterdam avenue. His analytical recitals of the works of Chopin will be resumed in a few weeks.

## A Strauss Recital.

George Hamlin, the young tenor, whose success last year gave him a prominent place among oratorio singers, is about to enlarge the sphere of his musical activities. He announces a recital of songs by Richard Strauss, the first ever given in the United States. In this country Richard Strauss is best known as a bold and original orchestral writer, his smaller works, including the large number of songs, being but little known. And yet his songs are full of merit.

At this recital, which takes place in Chicago October 11, Mr. Hamlin will be assisted by Bruno Steindl, the principal violoncellist of the Chicago Orchestra, who will play for the first time in America the violoncello sonata in F major by Richard Strauss.

Manager Victor Thrane will probably arrange for this recital to be repeated in New York, Boston and other large cities.

## Rose Leighton.

AN old-time favorite, who is doing conspicuously good work as a member of the Castle Square Opera Company, is Rose Leighton.

In answer to the question, "How long have you been singing?" she said: "I really cannot remember when I began to sing." Miss Leighton comes of sturdy Eng-



ROSE LEIGHTON.

lish stock. She was born near London. When very young she gave evidence of unusual talent for music and of the possession of a lovely voice. She was placed under a thorough and painstaking preceptor, Gilardoni, who taught William Ludwig, the great Irish baritone. While still in her teens she appeared with success in several light operas in London, taking the comedy parts. Miss Leighton has always had a penchant for comedy. "I have always had a desire," said she, "to play in some opera the character of a drunken woman." Three months after going on the stage Miss Leighton came to America and joined an opera company that was playing in New York. Later she became a member of the Hess English Opera Company and toured with it throughout the country. Later she was with the opera company of T. Henry French. As a member of the Lillian Russell company she won considerable reputation. Miss Leighton during her long career on the lyric stage has played in every

kind of opera, invariably winning success. Her versatility is remarkable.

Miss Leighton possesses a true contralto voice, which is very flexible, and which she uses with considerable art. Her histrionic ability is marked, her acting being as satisfactory as her singing. This week she is singing an interesting role in "A Trip to Africa," Von Suppé's delightfully tuneful opera, and is the recipient of much applause nightly.

Some years ago Miss Leighton married Gus Kerker, the composer, and their married life has been consistently happy. Their daughter inherits their musical gifts. Miss Leighton is very fond of home. "I am very domestic in my tastes," said she, "and am wrapped up in my family. I would never consent to travel again. I am willing to sing in New York, but no more touring for me."

## Richard Arnold's Return.

Richard Arnold, the violinist, has finished his summer vacation and returned to New York. Mr. Arnold expects, in addition to his teaching, to do a good deal of work in concerts this winter. A number of good engagements have already been made for his quartet.

## What Is Flunking?

An effort to organize a new conservatory of music in Detroit came mighty near being successful, but failed last week. Jos. Tees was the organizer, and his faculty was to include Franz A. Apel, piano, and his present associate teachers: Samuel Richards Gaines and Sig. Luca Mobili, voice; Frank Fruttchey, organ, and a Toledo man for the violin department. Mr. Apel flunked at the last minute, and it was too late to secure a successor, so the project was laid on the shelf for a year. Mr. Tees says it will go through a year hence.—Detroit Sunday News-Tribune.

## Music in the Catskills.

Madame Björkstén gave last week a most successful musical at Anteora, in the Catskills. Mrs. C. H. Russell's spacious cottage was filled with an enthusiastic gathering. Mrs. Grenville Snelling, the eminent pupil of Madame Björkstén, and Mrs. Charles Tracy, a highly gifted amateur, sister-in-law of John Pierpont Morgan, as well as Mrs. Tilden at the piano, presented a well-arranged program. A feature of the occasion was Madame Björkstén singing a few duets with Mrs. Tracy. Why doesn't Madame Björkstén let her fine alto voice be heard in public?

## Miss Margaret Bostwick.

Miss Margaret Bostwick has finished her vacation and returned to New York. Last Tuesday night she gave a song recital in Auburn, N. Y. It proved very successful. She was assisted by Mrs. Mary C. Fischer, pianist, and Edwin H. Pierre, violinist. The Auburn Advertiser gave the entertainment an article a column in length, which lauded in graceful terms the singer's lovely voice and impressive art. It closed as follows:

Miss Bostwick's grace and dignity of manner add to the pleasure of her audience. She is a good example of what intelligent and persistent application, added to natural gifts, will accomplish, and her admirers wish her in the future all the success she so richly deserves. Her singing is strong testimony to the ability of her teacher, Mrs. Alice Garrigue Mott, of New York.

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## DON LORENZO PEROSI'S TRILOGY.

THE THIRD ORATORIO "RESURRECTION OF LAZARUS"  
GIVEN WITH BIG SUCCESS.

(The caricatures on the famous priest-composer in this story are reproduced from a foreign exchange.)

VENICE, Italy, September 10, 1898.

DON LORENZO PEROSI'S oratorio "Risurrezione di Lazzaro" (the third of his "Trilogia Sacra") has just been given—on the 7th inst.—at Brescia, with the greatest possible success.

The performance, under the personal direction of the young priest-composer, was a remarkably brilliant and enthusiastic one, eliciting the most genuine applause from beginning to end—scarcely less so than at Venice a short time ago—the audience persistently demanding repetitions with cries of "bis, bis!"

This audience, numbering very nearly 1,500 people (according to the ticket-seller's returns), included all the notables of the town of Brescia and many visiting strangers, among the latter Alfredo Piatti, the violoncel-  
list, and a number of journalists.

The orchestra had been rehearsed under Sig. Chimeri and the chorus received good drilling at the hands of Sig. Stefanoni, both doing excellent work. The principal solo singers were the same as in the Venice performances—Reschiglian, Narrator (tenor); Kaschmann, Christ (baritone), and Amelia Fusco, Marta (soprano), all receiving a full share of merited applause for their

fine work. A general or public rehearsal had preceded this concert on the day before. I need hardly add that Perosi was greeted with a storm of cheers and prolonged applause, a perfect ovation, but truth obliges me to record the fact, which I do most willingly.

Conductor Chimeri wielded the baton at the second performance of "Lazarus," which in many respects proved even more effective and successful than the first concert.

All participants were greeted with enthusiasm and the soloists received flowers.

Here is a little story that aptly illustrates the dreamy or absent-minded nature of Perosi, alluded to in my last letter. Arriving from Venice the little priest was found standing there minus a part of his regularly worn priestly garments, and then he discovered that he must have forgotten his mantle or cloak (mantello) in his compartment of the train. Soon, however, he found a way of extricating himself from this predicament and in no time his dilemma had become a thing of the past.



Espying a little priest of about his own stature, Perosi quickly approached him with an explanation of the difficulty and offered to purchase the

other's cloak, inquiring in the Venetian tongue, "Quanto el ghe costa? Quaranta franchi. Eccoli!"

Having secured the coveted cloak, Don Lorenzo now marched off with the committee in waiting, his smiling countenance expressing perfect content and happiness.

THE MUSICAL COURIER containing a life sketch and the first portrait of Perosi ever published in America, has reached Venice and given his friends here the greatest satisfaction. They are much pleased that such deep interest in Perosi's music should come from the New World; but the music dealers cannot understand how THE MUSICAL COURIER

could publish the composer's picture so quickly, as that privilege, as well as the right of performance of the oratorios, is controlled in Italy by Ricordi. "How did THE MUSICAL COURIER arrange it in so short a time?"

The vocal score of the "Transfiguration" has just been published and the first copy was received here yesterday. That of the "Raising of Lazarus" will come out later in the fall.

Early in the present summer season of opera there appeared in Venice at the Teatro Malibran a company headed by the much heralded tenor Benedetto Lucignani, in Donizetti's "Lucrezia Borgia," with Domenico Agerbi as conductor. The tenor (as Gennaro) suffered from "over-emotionality," if I may be allowed to use such an expression; Adele Giuliani (Lucrezia), Camillo Fiegna (Don Alfonso) and Anna Berti-Cecchini (Orsini) sang and acted their respective parts very well.

The Malibran is so named after the great singer of that name, but any stranger, not knowing this, would be likely to call it the "Egyptian Theatre," for the interior is decorated entirely in the Egyptian style—absolutely and severely so. There are only four tiers of boxes, numbering 148, at this theatre, the larger opera houses of Italy usually having five tiers of boxes, being such in reality or having sometimes only the appearance of boxes.

Later on, at this same house, appeared another company, presenting Rossini's "Barbiere di Siviglia" in a little stagione of several well-attended performances, with the following named singers in the cast: Sofia Aifos (Rosina), Oreste Gennari (Almaviva), Rodolfo Angelini - Fornari (Figaro), Ludovico Contini (Don Basilio) and Ettore Borelli (Don Bartolo). Augusto Franzoni, conductor.

Sofia Aifos is a bright, lively little actress, with a clear voice, of facile execution that would be brilliant but for the manner in which she uses it. At times this singer's mouth and jaw were so firmly and rigidly fixed that the voice hardened, and good intentions with conscientious efforts of the lady counted for little against injudicious practice or wrong schooling.

As interpolation during the music lesson scene Signorina Aifos gave the Proch variations.

Contini (Don Basilio) and Borelli (Don Bartolo) were especially good, their acting particularly keeping the house thoroughly amused throughout their appearance upon the stage.

Virgilio Ranzato, the young violinist, made his appearance in concert at the Malibran, assisted by an orchestra, a contralto, two tenors and a baritone, with E. Pizzi and V. Morolin, two capable musician-pianists, as accompanists. The program presented was largely operatic in selection, opening with Rossini's "William Tell" overture by the orchestra, in place of which, however, Suppé's "Poet and Peasant" was played. The violinist's own numbers were: Seventh Concerto (all three movements) of De Beriot, "La Séparation," Bazzini, and Scherzo-Tarantella, Wieniawski. While Ranzato has not the brill-

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iant dash of a Sarasate, or the abandon of an Ovide Musin, he has good cantabile tone and abundant technic. His bearing is graceful and his bowing very good.

Morolin's "Casette Bianche" and "Tu mi hai dannata," included in this program, are two new, well-written songs (romances), for contralto, of which the latter is the more effective.

\*\*\*

Iwonne Amore, the child actress, supported by a fair company of adult players, also appeared at the Malibran Theatre during the middle of August. This clever little girl is about nine years old and assumes her various characters with wonderful naïveté and ability. There were moments in her acting that affected me much the same as did little Josef Hofmann's piano playing many years ago in New York. Iwonne was better, too, in the more pathetic scenes than in those of a playful nature, strange as this may seem.

Unless spoiled by too much praise and early success, there appears a great and promising future before this gifted little artist, this child Duse.

\*\*\*

Adelina Patti has become a naturalized English citizen, and her reasons for this step are supposed to be these: Born in Spain, of Italian parentage, educated in the United States, married twice—both times in England—and divorced in France, it seemed necessary for the diva's better security and legality of her possessions, and against any possible contesting of the same, that she should declare herself. And now Patti is protected by the laws of the nation under Queen Victoria.

\*\*\*

Martial law, which was declared in the provinces of Florence and Milan during the bread riots some months ago, has now been abolished in those provinces.

\*\*\*

By royal edict the Milan Conservatory of Music is henceforth to be known as the "Giuseppe Verdi" Liceo or Conservatory.

\*\*\*

Still more honors for the grand old master are intended on the 20th of this month—the celebration of the "marching of the Italian troops into Rome, 1870"—when, it is believed, His Majesty King Umberto will confer on Verdi the order of "Il Collare dell' Annunziata."

It may not be generally known that in all Italy are not above a dozen persons having received similar distinction, and that those so preferred are privileged to call themselves "cousins of the king."

VON DER HEIDE.

#### Miss Louise Gérard.

Miss Louise Gérard, the young American singer who has scored such a pronounced operatic success in Italy, has made a contract with the impresario Rizzi, of Milan, for prima donna roles for the coming season in Italy and Russia. Louise Gérard is a Brooklyn girl, and in private life is Mrs. Albert Gérard-Thiers, the wife of the well-known vocal teacher of New York.

#### Platon G. Brounoff.

This successful composer and orchestral and choral director is now busy at his new studio, 10 East Seventeenth street. The "Song Album," recently brought out by Mr. Brounoff, has received the commendation of such musicians as have examined it. Edmund J. Myer writes the author as follows: "I have examined your 'Song Album' and am delighted with it. It possesses great merit and is different from any album I have ever seen."

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Mr. Musin will occupy his official position at Liège from February to August 1, and in New York from August 1 to February 1.

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#### In Denmark.

##### d'Arona and Le Vinsen.

PRESS notices from seven Copenhagen journals have just been received enthusiastically eulogizing the vocal efforts of our New York artist and teacher, Mme. Florenza d'Arona, and her husband, Carl Le Vinsen, who gave another concert on the 25th ult., at Klampenborg, Denmark, which was honored by the attendance of all the noted music critics in Copenhagen.

Madame d'Arona's recent success at Rungsted had reached their ears and they were there to pass their own judgment upon her and Carl Le Vinsen. These writers accept no man's judgment, nor do they recognize the authorities of any other country in Europe on musical matters; the honor therefore done to Florenza d'Arona and Carl Le Vinsen by the following notices can hardly be overestimated:

Our countryman, Carl Le Vinsen, together with his wife, the celebrated d'Arona, who are on a visit to Copenhagen from New York, where their success as teachers of the voice has been phenomenal, gave a concert last night in compliance with the request of many who heard them at the charity concert in Rungsted last week. Mr. Le Vinsen is a man of reserved and aristocratic appearance, and his singing partakes of the same nobleness of style, which is very impressive. His voice is broad and rich in quality and he sings with fire and feeling. We are not surprised that he is a good teacher (something very rare nowadays), for he has bestowed much work and time upon his own voice, which was perhaps most pronounced in the difficult aria of Spohr's "Faust" and Schubert's "Erlkönig," in which latter he played his own accompaniment in a musicianly manner.

Mme. Florenza d'Arona is a beautiful woman, both in face and figure, and possesses a powerful voice of mezzo soprano range and of rich contralto quality. Her numbers gave honor to the program. They were not trifles but difficult problems she solved, such as Vaccai's last scene of "Romeo e Julietta," which was replete with delicate points and fervor and delicious surprises throughout. The cavatine from "Il Barbiere" was brilliant, and Glück's "Che Faro" was another contrast that reflected great honor upon the artist, and we have rarely, if ever, heard that divine aria with so much satisfaction. The recitative was broad and dramatic, the first stanza plaintive and in full voice, the second pianissimo and full of unshed tears, and the third with a dramatic intensity hard to realize from the voice we had just heard in brilliant coloratura. Then came the "Brindisi" of "Lucrezia Borgia," which was sung with such spirit and fire that the audience would not be satisfied with any other encore, so the madame very charmingly sat down and, playing her own accompaniment, sang it da capo. Even then the audience would not be satisfied and called her back several times. Together with her husband she sang the famous "Barbiere" duet and a quaint little duet from the sixteenth century for encore. The audience followed each presentation with intense interest and gave repeated and incessant recalls to the lovable ("Syngende Ægtepar") "singing couple."—Vort Land, August 27, 1898.

Carl Le Vinsen, who together with Mme. Florenza d'Arona sang at the Klampenborg concert night before last, is a native of Denmark and a former teacher in our conservatory, but went to America some years ago on an extensive concert tour, which culminated in his settling in New York to teach. He has a sonorous baritone, and uses it with much taste and discretion. Madame d'Arona is evidently a recognized artist, for not only is her presence distinguished and stimulates confidence but she knows how to sing. That the voice in itself is almost a too perfect instrument and does not at first appear sympathetic is another matter. It is a voluminous, powerful voice and, what is most remarkable, its timbre in one number may be cold as crystal, even metallic, yet in another warm, passionate and tender. It is a voice one needs to hear often to realize its capable resources—a peculiar naked voice which the artist clothes at will. Madame d'Arona's ability is imposing, and the audience soon realized it and was not slow to acknowledge its appreciation in unmistakable terms.—Politiken, August 27, 1898.

#### The People's Singing Classes.

At the request of the management of the institutions referred to we publish the following:

The purpose of the People's Singing Classes is to teach how to read music. There are two grades—the elementary, for those who have no knowledge of music reading, and the advanced, for those who have already had some training in reading from notes. The elementary classes this season will be eight in number and will be at Educational Alliance Building, Jefferson street and East Broadway; Beethoven Maennerchor Hall, 210 East Fifth street; Lenox Academy (Grand Opera House), West Twenty-third street and Eighth avenue; Independence Hall, 158 East Twenty-seventh street; Adelphi Hall, 201 West Fifty-second street; New York Maennerchor Hall, 203 East Fifty-sixth street; Harlem Arcade, 213 East 124th street, and at Ebling's Casino, 156th street and St. Ann's avenue.

The advanced classes for this season will meet at Cooper Union and at 213 East 124th street. In each grade the course consists of thirty lessons, the elementary course being devoted to the rudiments of music reading and to practice in part songs for soprano, alto, tenor and bass, while the advanced grade will take up more difficult exercises in reading and will study well-known musical works.

The lessons are given on every Sunday afternoon from October to May. Frank Damrosch is the director of the system and the instruction is under his supervision. These classes were founded in 1892 for the purpose of opening the study of music to the people of the city. They are self supporting and about 3,000 people enter them annually.

These classes will open October 2 for their seventh season, and persons desiring to join are requested to make application now.

Inquiries for information or for application forms should be addressed to the secretary, 41 University place.

#### Sternberg.

Constantin Sternberg, pianist and composer and critic, head of the Sternberg Conservatory of Music, Philadelphia, returned from a Scandinavian tour and a visit to Germany on the steamship Bremen on Wednesday. It will do the heart of the musician and artist good to hear from him of his remarkable moonlight sonata experience in the park in Leipsic.

#### Miss Lorraine's Debut.

Cecile Lorraine, the young American prima donna, who sang in England the past few years and sang the soprano part in the Marquis of Lorne's opera in an audition before the Queen last May, arrived Wednesday on the Teutonic. The young soprano will make her New York debut in the Metropolitan Opera House October 18, in the Bismarck memorial concert arranged by the United Singing Societies.

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# THE MUSICAL COURIER.

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—BY THE—

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NEW YORK, WEDNESDAY, SEPTEMBER 28, 1898.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,  
19 Union Square,  
New York City.

## FIRST SECTION

### National Edition.

## SECOND SECTION.

THE First Section of the National Edition of THE MUSICAL COURIER, which appeared July 4, proved to be the most stupendous and imposing success in the history of music journalism. As that edition speaks for itself in no uncertain tones it is only necessary to refer to it and then at once pass to the statement that in order that it should appear on time it became necessary to defer many important articles and illustrations for publication in the Second Section, which is to appear in the fall, the date of the edition to be announced later.

The Second Section of the National Edition has in fact been started with a large number of applicants who could not appear in the First Section for want of time. A list of these, embracing some of the foremost musical people of the land, can be seen in this office by all those who contemplate going into the Second Section.

When the various sections of the National Edition shall have been published the complete edition will be bound in one huge volume for permanent use in libraries and institutions of learning, as well as in all musical institutions in Europe and America, as a matter of course.

As a journalistic enterprise brought into being to demonstrate and illustrate the force, power, intellectual activity and greatness of one specialty in one nation, the National Edition of THE MUSICAL COURIER ranks as an unprecedented production. While other lines of artistic work may represent greater numerical strength, although this is questioned, no special profession, no single artistic pursuit combines in its membership a higher ideal or a more enthusiastic and lofty devotion to its pursuit and a greater faith in its ultimate triumph as a moral and intellectual agency than that of the musician—yes, we can with assurance say than that of the American musician, whose desire for progress and advancement on the most liberal basis conceivable to the modern mind is illustrated in the universal accord with which the movement for the nationalization of music in America is accepted and urged by him and by her.

It may be doubted if ever in the history of music such enthusiastic unanimity has been experienced among the musicians of any one nation as this feeling now prevailing here among our musicians to assert themselves and their mission before an intelligent public. Through the National Edition of THE MUSICAL COURIER the people of America will learn for the first time and within the period of a few months what the extent, the greatness and the future possibilities of musical life in America really constitute, and the profession will learn to appreciate itself with a more profound comprehension of its inherent strength and its artistic scope.

This paper has not editorially urged anyone to enroll himself or herself in this National Edition, but at this moment, when its success is already a part of history, it is well to say that those who

desire to be enrolled in the Second Section should without delay make application, so as to secure position. The Second Section will not contain any articles or illustrations published in the First Section, but will be a volume entirely distinct in contents, although it will subsequently be bound with the First Section as part of the whole National Edition.

Orders for the complete edition can be placed now.

AND now they are rowing over Puccini's "La Bohème."

EMIL SAUER, whose advent here is looked forward to with great curiosity, has also been engaged by the Philharmonic Society to play on February 3 and 4. The concerto is the Sgambati, op. 15, in G minor.

SENTIMENT continues to be cultivated on the other side, as is again illustrated by King Humbert, who has decreed that the Milan Conservatory of Music shall hereafter be called Conservatorio Giuseppe Verdi. When Verdi applied for admission to the school he was rejected after examination on the ground of "absolute lack of musical faculty."

It was probably the faculty of the conservatory that was lacking.

ANOTHER Hungarian band barred from the delights and profits of American life! It came here to play at the Eden Musée, but the Special Board of Inquiry decided that the ten men are contract laborers and are therefore barred from admission. The Eden Musée people will appeal to the Treasury Department, citing the admission of the Strauss orchestra in 1892. But we do think the case an analogous one. The only exciting event of the proceedings was the admission of Alexander Bremer that he could not define the words "rhapsody" and "czardas."

This is painful news!

THEODORE REICHMANN evidently does not believe in the merry music critic. Some unfortunate scribe in Vienna, with a morbid taste for truth telling, has been printing things about Theodore's deflections from absolute pitch. What does the tall baritone do? Does he horsewhip the inklinger? Does he write heated letters to the newspapers? Not at all. Herr Reichmann calmly publishes a card in which he declares that he is such a great, such an experienced artist that he is exempt from criticism, and proceeds to forbid the critic to use his name. "Publish my name in your sheet, whether in praise or censure, and I will have you arrested." Tut, tut, Teddy!

SIGNOR ALESSIO CORADINI, an Italian pianist, is said to have invented a system of arranging piano wires so that they cannot lose the tension imparted to them or get out of tune on account of the weather. The invention affects all the wires alike, and preserves their harmonic distances from each other in such a way that, though it may be possible for the whole pitch of a piano to rise or to fall, it is impossible for any single note to get out of tune. The apparatus is simple and is said to be applicable to all kinds of pianos.

Yes, but then it will no longer be a piano. Because of its very susceptibility to climatic changes the piano can lay claim to being a sensitive musical instrument. We should like to hear more of Coradini's invention.



## CANADIAN DEPARTMENT.

THE first letter from the headquarters of THE MUSICAL COURIER in Canada, just established, appears in this issue of the paper, and will surprise the great bulk of our readers in the disclosures it makes on the remarkable musical activity among our closest neighbors. It was owing to this advancement of Canada in the musical world that THE COURIER felt the time had come when it must give as much attention and space to that country as to other countries, and without which the paper would, at this stage, be incomplete.

Beginning with this week a Canadian article will appear weekly, for it is necessary to record events promptly as they appear before our Canadian constituency, a constituency which THE COURIER believes to be imbued with the highest artistic and educational ideals.

Many are the institutions of learning and of higher culture in Canada unknown even to the better class of inquirers on this side of the line. Hereafter it will be no fault of THE COURIER if these many institutions, the host of teachers, educators and disciples will not be known; in fact, so far as goes music, it is proposed that they shall be heard from and all their good deeds heralded throughout the world of music through this medium.

Miss May Hamilton, whose address in Toronto is to be found among the office addresses on the editorial page, is the Canadian general and authorized representative and correspondent of THE COURIER. The manner in which she has been received during the preliminary work done in Toronto is an indication that the project will be accepted by the Canadian musical world in the same broad and liberal and sympathetic spirit with which it is offered by THE COURIER.

IT turned out to be another sort of a coffin at the Lambs' Club the other night when Mr. Hopper—who should be called grasshopper, he is so green—was taken in by someone personating Hayden Coffin, the American baritone. But then no actor reads the newspapers, so how could Mr. Hopper be expected to know that Mr. Coffin is at present singing in London? Don't be too hard on "Willie"; he never reads the news!

THE Sun of Monday contained the following special cablegram:

"VIENNA, Sept. 25.—Hans Richter has resigned the conductorship of the Philharmonic Society owing to an affection of the arm."

This is not surprising news. For several years the great leader has been showing evidences of a general breakdown. His arm is not the only cause for his resignation from the Philharmonic Society. He was born in Hungary in 1843, so he is not by any means an old man, but his labors as conductor have been unremitting since 1868.

FROM the Criterion:

"Saint-Saëns has issued a spirited defense of comic opera. Especially he protests against the attempt to Wagnerize it. 'Falstaff' and 'Die Meistersinger' are great works, but they are magnificent exceptions rather than models. 'The true public, the good public,' says M. Saint-Saëns, 'is not stupid; it will go on applauding Mignon and Carmen and Manon—these three women who

typify opéra comique—just as often as it hears them, and if it had the chance it would applaud 'The Black Domino.'"

Yes, but the Carmens and the Manons will be forgotten when "Die Meistersinger" and "Falstaff" are alive. All good operas are the exception, and Saint-Saëns has never made for us such an exception.

ISN'T this lovely? It is from the Times' foreign letter of last Sunday:

An amusing controversy has been going on in the columns of a Berlin paper, printed in English, between the blind American pianist, Edward Perry, and the Leipzig correspondent of the above sheet, who considers it his duty as a resident of Leipsic to defend the reputation of that city as a centre for musical study against the attack of Mr. Perry, printed in a Philadelphia periodical.

As to the subject itself, I have no space here to go into it, but one thing is certain, and that is that in Germany at the present time there are but two places that can be recommended to young Americans in general for the study of music, namely Berlin and Leipsic, and of the two Berlin is decidedly to be preferred.

Leipsic has a most tremendous idea of itself. People there actually believe that a success achieved at a Gewandhaus concert leads to immediate recognition of the world, whereas the actual fact is that such a success has little more weight than if it had been won in any other small city. A success under Nikisch in Berlin is, for instance, as far as reputation is concerned, worth just twice as much as the same success achieved under Nikisch in a Gewandhaus concert. This I have heard repeatedly from the best authorities.

At the Leipsic Conservatory, which is certainly one of the best in the world, I would like to have pointed out three pianists of anything like world-wide fame who are its alumni, and this in the face of the fact that within the last twenty-five years at least 10,000 persons have studied the piano there! In fact, excepting the institutions at Vienna and Paris, the conservatories of the Continent seem to insure either complete obscurity or a very modest mediocrity. Hardly one of the great pianists or violinists of the day can be considered conservatory bred.

WE learn from an American musical personality now in Europe that Paderewski had stated that the rumors regarding his prospective performances in the United States on Chickering pianos emanated from THE MUSICAL COURIER. If there was no truth in these rumors it would have been idiotic for any paper to "emanate" them, but it happens to be known that the rumors came directly from Chickering Hall, in this city, and were not only communicated to this, but also to other papers. Details even were related as to the starting point of the Paderewski tour with the Chickering piano and who was to represent the firm during the tour. If our information regarding this statement of Mr. Paderewski is correct, no doubt the whole question will now be opened up, for the Chickering corporation, which has certainly had a reason for its attitude on the Paderewski rumor, must know what its representatives here intended when the Paderewski question was permitted to become a subject of newspaper discussion.

The rumor has certainly been a great advertisement for the Chickering house under the circumstances, but if there was no basis of truth to it Mr. Paderewski should not have been subjected to the advertising it gave him, for he certainly received as much as Chickering did—unless, indeed, Mr. Paderewski does not object to the advertising. This paper has nothing whatever to do with it than what it did, and that was to publish what was publicly discussed in all piano circles. The discussion was so loud that no one could have been deaf to it. It does seem somewhat of a distinction to find Mr. Paderewski accusing us of having originated the rumor, and if in his estimation we are clever enough to manipulate such a scheme as the rumor involves, it proves that we have not lost that aptitude which years ago proved so valuable to him. But we do not deserve the distinction. The rumor was public property when the papers began printing it, and

all the newspaper men in this city who interested themselves in the matter received their inspiration from the same source.

WILHELM GERICKE, director of the Boston Symphony Orchestra, who arrived here on Tuesday evening last, as already announced in these columns, left for Boston on Saturday. Mr. Gericke tells us that to him the greatest satisfaction is found in the permanency of the orchestral system in Boston; the retention, practically, of the same forces, the resulting *esprit de corps*, the advantage all of this offers to capable musicians in the shape of a definite and fixed income and an enviable social position, leaving aside entirely the enormous gain for art as represented by the permanent orchestra. Mr. Gericke has nearly all of his programs arranged.

Emil Paur, director of the New York Philharmonic Society, reached this city with his wife and children last week, and has succeeded in establishing his household. Mr. Paur has completed his Philharmonic program scheme. The soloist for the first Philharmonic will be the pianist Miss Adele Aus der Ohe, who reached New York from Europe last week. For the second Philharmonic the soloist will be Willy Burmester, the violinist, and Madame Schumann-Heinck, the German mezzo-soprano dramatico, will sing at the third concert.

Mr. Paur will conduct the Astoria subscription concerts and the opening concert of Sauer, the piano virtuoso, which is to take place at the Metropolitan Opera House on January 10. Mr. Paur's engagements here will be very numerous, and he will also conduct concerts in Boston, Philadelphia, Brooklyn, Washington and other cities.

Besides these two eminent conductors, who called at the sanctum of THE COURIER, we also had the pleasure of a call from Symphony Conductor Fritz Scheel, of San Francisco, and ex-assistant conductor of the Thomas Orchestra, Arthur Mees. After this we should know how to beat time.

HENRY T. FINCK has returned from his vacation, and having finished a new book and hopelessly routed his old foe, hay fever, he has stepped once more into the musical arena and proposes to make things hum in the *Evening Post* this season. He put on the gloves with Count Tolstoy last Saturday and proceeded to batter the old gentleman about the ring in the following fashion:

In proportion to their number the few remaining foes of Wagnerism are contributing a good deal to the gaiety of nations. A few months ago Count Tolstoy, who never knew anything about music and had reached the wise age of seventy, heard one act of a Wagner opera—the first he had ever witnessed—and forthwith rushed into print to declare that Wagner was a charlatan and his art a humbug! If Wagner had read just one chapter of one of Tolstoy's books and proceeded to demolish that philosopher's principles and works, probably the Russian would have seen the joke. Now comes another critic, a Mr. Remy, to announce the discovery—which it took genius to make—that Berlin is not a Wagnerian city; that the Royal Opera gives his operas only because they are sung in other German cities, and because of the pressure of foreigners in Berlin; and that but for this his name would disappear from the bills! Now it happens that, according to the official figures, Wagner had sixty-two performances last season (including the 400th of "Tannhäuser"), while Mozart (twenty-six), Weber (nine), and Beethoven (five)—the only important German competitors—together had only forty. Talk of a Parisian being polite! Here are nearly 2,000,000 Berliners contenting themselves with forty evenings of their favorite classical composers and meekly submitting to sixty-two evenings of the horrid Wagner, all because of the four or five thousand unmusical foreigners sojourning with them!

Mr. Remy also informs the world that in the concert halls the Berliners of the middle classes like Wagner, whereas the bourgeoisie and society prefer classical music. This classification is, however, much too loose and vague. As a matter of fact, Emperor William is for Wagner and his chief butler is against him; painters, cobblers, poets, tailors, broommakers and shepherds are for Wagner, while

musicians, carpenters, clairvoyants, milkmen and professors of chemistry are bitterly opposed to him. This information is official. It may be added that Joseph Bennett takes Mr. Remy's revelations quite seriously, quoting them with genuine glee in a recent article.

### AN APOLOGY.

THERE are times when a newspaper can become confidential with its readers and advertisers and draw them into the inner circle where the technique of its operations are illustrated. During this month of September this paper has received over \$30,000 worth of new advertising contracts, and the work of displaying the cards and announcements has been so crowded as to produce such a congestion of matter that has made the "make-up," as the printers call the work of laying out the pages, unsatisfactory—chiefly to us. A considerable amount of advertising could not be published immediately, as we could not, under the circumstances, guarantee position. Within a few weeks we shall be able to regulate the pages and give them that artistic typographical balance for which the paper has always been distinguished, and in the meanwhile we beg the indulgence of our readers.

It may become necessary for us to infringe upon some of the departments and even curtail them in space, but whatever is done will be in the interests of the musical public, which looks upon this paper, as it has for nearly a score of years, as its great public exponent.

The amount of advertising poured into these columns is necessarily a cue to the general feeling that the approaching season is to be one of great prosperity.

### POSTHUMOUS STANDARDS.

ANTON SEIDL is dead, yet it seems that his spirit is to haunt the Metropolitan Opera House and Carnegie Hall this season. We do not mean that his sheeted ghost will be seen, but we do aver that Wilhelm Gericke, Emil Paur and Franz Schalk cannot conduct without his shade being dimly discerned by numerous persons in the various audiences.

This species of critical clairvoyance is extremely depressing to living conductors, and also to many of us who are not willing to believe that with the incineration of Seidl the world lost its last Wagner interpreter. Seidl when alive was for some years a sufferer from precisely this sort of comparison. The late Leopold Damrosch was hurled in his teeth by some press men and the public, and on the strength of his father's reputation Walter Damrosch was pushed into a position he was unfitted for and could not retain. That he finally silenced all such estimates is history. Now we shall be forced to endure the same sort of exasperating talk until Paur, Gericke and Schalk drown it completely.

It is a privilege of the middle aged, this harking back to early recollections. The late Diego De Vivo had the habit in its fullest bloom. He would stand in the lobby of the Metropolitan Opera House and dilate upon the singers he had imported and of their superiority to Mr. Grau's. He couldn't help it, for it seems a part and parcel of old age to be unable to grasp new impressions, to enter with zest into the activities of the young. The habit is hardly reprehensible in a moral sense, but where it amounts to a deliberate calumny of the talents of the living merely to emphasize the importance of the dead, then we protest.

And there be many members of the Philharmonic Society, of the Seidl Orchestra, of the opera and others who did not believe Mr. Seidl was the right man in the right place. Especially in the case of the Philharmonic Society were his actions open to criticism. His principal players declare that he was careless at rehearsals and was not in sympathy with the classics and wilfully distorted them. This

is as it may be. It need not concern us now. Seidl is dead, may his ashes repose in peace, although according to several newspapers even that last boon is not to be conferred upon them. But when Mr. Paur mounts the conductor's podium at a Philharmonic concert to read a Beethoven symphony, a Liszt poem or a Wagner excerpt, spare us, for pity's sake, the inevitable melancholy head shake, the deprecating hitch of the shoulders and the subdued murmur:

"Yes, he's good, but he's no Seidl; poor, dear old Seidl!"

On investigation it will be discovered that in nine cases out of ten these reminiscence hunters were actively engaged in criticising Seidl's conducting last season. The temptation to complain of the present while lauding the past seems to be an altogether unescapable trait of human nature. So we must expect, but shall nevertheless not tolerate it in criticising new men. Schalk will be a severe sufferer, for he conducts Wagner at the opera, and doubtless the learned pundits will discover that he has no temperament and is too young.

Again we protest at this species of criticism, with its sepulchral standards. It is cremation criticism, not a vital, fair and honorable comparison.

### SEIDL'S ASHES.

THE *Evening World* one day last week contained the following startling announcement:

#### NEGLECT SEIDL'S ASHES.

NO ONE TO CARE FOR ALL THAT IS LEFT OF THE GREAT MUSICAL DIRECTOR.

Much indignation has been aroused, in musical circles especially, by the discovery that the ashes of Anton Seidl lie neglected in a cheap tin box, uncalled for, at the office of the cremation company which incinerated his body six months ago.

That such a famous genius in the world of music should be apparently forgotten so quickly is regarded as but scant honoring of his great powers.

Mrs. Seidl is in the Catskills, and her attention has been called to the matter by the cremation company.

Unfortunately for the possible sensation to be created out of the above sensational report, we can say that if Seidl's ashes are really neglected it is without the knowledge or consent of his widow. Mrs. Seidl speaks English imperfectly, and naturally knows nothing about the business affairs of her late husband. She declares that she is under the impression that Mr. Seidl purchased a niche and an urn for his ashes of the crematory company that disposed of his remains. She strenuously objected to the presentation of an elaborate urn by his admirers, as she wished to keep the ashes of her dead in the urn and niche selected by him. If there is any remissness on the part of the company—and we do not believe there is—it is not to be laid at her doors. She has been acquainted with the story and is deeply mortified at the scandal. Proper steps to right the matter have been taken by Mr. Seidl's friends.

### HIGH SALARIED PEDAGOGUES.

WE propose soon to call the attention of music students contemplating the inevitable European trip to the startling fact that, apart from living expenses, the prices for tuition have grown greatly during the past decade. Leschetizky asks and receives \$10 an hour, which is an outrageous amount, considering the results achieved by him. Barth, of Berlin, gets big prices, and French masters of the piano ask 20 and 25 francs a lesson. Yet conceive the indignation of the average student—and the average spells the majority—when asked to pay \$5 to an American pianist! What a wail goes forth at the extravagance, at the extortion, at the unreasonableness of such terms.

Stop a bit.

Suppose you had an opportunity to study with a Joseffy, a Sherwood, a Lambert, to take just three

names, would you hesitate at the price asked even if it were \$10 an hour? Do you—we mean you students with the foreign bee buzzing in your bonnet—mean to assert that these three artists cannot give as much as your poor wits are capable of enduring for the same sum charged by European pedants? Do you dare to make claim that Epstein and Leschetizky, of Vienna, and Barth, of Berlin—to quote three popular names—can give you more? If you do we take exception, in fact totally disbelieve your statement.

To go abroad after a musical education is foolish enough, but to go abroad and pay fabulous prices is not only silly, but criminal.

### PADEREWSKI ON HIS MUSCLE.

PADEREWSKI has been writing about the muscular system of piano players in Eugen Sandow's magazine *Physical Culture*. It must be confessed that we prefer a muscular exposition before the keyboard of Paderewski, for he is hardly as expert with pen as with piano. The Polish virtuoso believes—as does Mr. Virgil—that there is too much time spent at the instrument, foolishly spent over technical exercises that might be more profitably employed in specialized muscular movements. He writes:

As for myself, I have not taken any special exercises, having been blessed by nature with pretty good muscles to start with. But that is not to say that I do not realize that I should feel in better condition generally, and able to do my work with less fatigue, were I to develop all my muscles still more by a proper course of exercises. It is necessary for me to say that I have not devoted much time to a study of the few points I have dealt with above. I have but spoken from my own experience. I have not had the opportunity of studying the question in all its bearings, and, therefore, am not in a position to pose as an authority. But I do honestly believe that, in playing the piano as in everything else, a sound set of muscles and harmoniously working body cannot be other than an advantage. Unless mind and muscles work in harmony, there must be discords; no great result can be achieved unless they do so work. That is a universal law, and it is idle for the musician to think he is exempt from it.

All this is now self-understood, although it was not so long ago that we were the solitary advocates in this country of a more extensive, more concentrated, more varied and more human method of piano technics. Let there be much time spent on Bach and Beethoven, on music, and let the vast and antiquated system of finger gymnastics be relegated to the limbo of the Thalberg operatic fantasia, the Liszt rhapsody and other useless and pernicious things. Any teacher who, on the threshold of the twentieth century, has the courage or ignorance to feed his pupils on Czerny & Co. ought to be expelled from the guild. Such stuff is soul slaughtering.

### WAGNER'S IMMORALITY.

AT last the English are beginning to be alive to the fact that "Tristan and Isolde" is not an immoral opera, that it was not written by Wagner as a glorification of the senses. Filson Young has written most forcibly on the subject in the last number of the *London Musical Standard*, but we suppose that J. G. Bennet and the rest of the belated crowd will continue to cling to their Mendelssohn and morals. Mr. Young makes one excellent point worthy of quotation. Speaking of those Wagnerites who go about praising Wagner for things he never intended, he writes:

Honest enemies we need not fear, but dishonest friends will quickly bring our cause to confusion; and it is a lamentable fact that many of those who most boldly profess themselves to be admirers of "Tristan and Isolde" may aptly be styled dishonest. While they are listening to its performance, they are caught up to a seventh heaven of delight; but afterward they begin to talk in a mysterious way, hinting at "wild orgies of passion" and such like nonsense; as who should say: "He is a sad fellow, this Wagner; all very beautiful and wonderful, but



between ourselves, shockingly wicked, you know." Friendly to Wagner and his work, these imagine themselves to be; but I have no kind of doubt that they are the friends upon whom the master cried out, that he desired to be delivered from them. If a man can honestly say that he finds in the drama of "Tristan and Isolde" any taint of the kind that I have suggested, it proves that he has not only missed its whole spirit and intention, but has read into it things which it does not contain. Here is a story from the old world; it tells of betrothal and betrayal; of the deep elemental love which many waters cannot quench, nor the floods drown; of honor that was found of less account than love; of death that was chosen rather than shame. It is as clean and wholesome as nature; and its theme, which some of us would degrade, is by Wagner idealized and cut clear of every gross accretion. Though none is taught, we may learn a hundred noble lessons from it; to my knowledge not one that is ignoble.

#### Mrs. Ratcliffe Caperton.

Mrs. Ratcliffe Caperton will resume her lessons for this season on Monday, October 3, at her studio, 138 Fifth avenue. She will be in her New York studio on Monday and Thursday, as usual.

#### Some Special Engagements.

In addition to her many concert engagements, Charlotte Maconda made a contract to sing in the Maine Music Festival. She will be heard in a song recital with Evan Williams in the Brooklyn Institute, November 2. On this occasion a very choice program will be given.

#### A String Orchestra Class.

Hans Kronold, the successful young violoncello player and teacher, has mapped out a very busy season's work. In addition to his concert engagements he will play in a number of smaller entertainments. Mr. Kronold has organized a string orchestra class, composed of amateurs, which will meet every Tuesday night, beginning October 18. In this class are some very bright and ambitious young instrumentalists, who are full of enthusiasm.

#### Adele Lewing.

Miss Adele Lewing, the concert pianist, who has been spending the last three months in Europe, is about to set sail for New York. Recently she gave a concert at Kursaal Bad Nenndorf, and was assisted by Felix Meyer, concertmaster of the Royal Opera in Berlin. Works of Beethoven, Brahms, Mendelssohn, Schumann, Lewing, Schubert, Liszt, Bohm, Ries, Rehfeldt, Chopin and Ernst were given. Miss Lewing's playing was highly praised by the critics.

#### Eloise Morgan.

Manager Thrane announces this week having undertaken the management of Eloise Morgan, soprano, who, although prominent in opera, is not so well known on the concert stage, having done little of that kind of work. Young, beautiful and possessing an excellent soprano voice, with an unusually high range, Eloise Morgan, under the direction of such an energetic manager has indeed a bright future. She will make her entrée into the concert world the afternoon of October 4 at one of Chickering & Sons' musicales, which are so noted for the high quality of artists engaged and the fashionable and numerous audiences.

#### Frank King Clark.

Below are some of the recent press notices of Frank King Clark:

Mr. Clark received a perfect ovation after his singing of "Why Do the Nations." He was recalled, you might say, violently, and when the next number was on the point of beginning the audience still hysterically called for Mr. Clark, who was obliged to repeat a portion of the song. Mr. Clark made many new friends, and will always be welcome in this city. He is a great favorite in and around Chicago.—The Mail and Times, Des Moines, Ia.

Frank King Clark has a voice of great power, well fitted for the work of the oratorio. His public musical course began about one and one-half years ago in Chicago, and has been one continuous triumph up to the present time. His Des Moines hearers yesterday were more than pleased with his fine voice, and he was easily voted the best basso that has ever visited this city. Mr. Clark's rendition of "Why Do the Nations" was almost the finest thing of the entire day. He sang with vigor and artistic touch that was entirely irresistible. He was recalled for an encore.—Iowa State Register.

Frank King Clark's superb rendition of "Why Do the Nations" was considered the gem of the entire day, and the echo of that solo will live in memory of the thousands who heard him long after the singer, in newer conquests, has forgotten his Des Moines success. But never will he receive a grander ovation than when, after his solo, the immense audience refused to be satisfied and continued applauding with vigor until Dr. Bartlett, who thought to silence them first by a wave of the hand, then by giving the signal for the chorus to rise and sing, was obliged to reseat them, for above the din the combined chorus of 200 voices and the orchestra could not make themselves heard at all. Mr. Clark himself, generous and glad to respond to an encore so manifestly desired, repeated the beautiful solo to the delight of the thousands.—The Daily Iowa Capital.



#### HIS DOPPELGÄNGER.

THEY watched him until he turned the corner of the Rue Puteaux and was lost to them.

He moved slowly, painfully, one leg striking the pavement in syncopation, for it was sadly crippled by disease. He twisted his thin head only once as he went along the Batignolles. It seemed to them that his half face was sneering and sinister in the mist. Then the band passed up to the warmer lights of the Clichy quarter and drank and argued art far into the night.

They one and all hated Wagner and adored Chopin's morbid music.

Minkiewicz walked up the lower side of the little street called Puteaux until he reached a stupid, overgrown building. It was numbered five and the lower floors were a shabby sort of *pension*. The Pole painfully hobbled up the evil smelling stairway which was more crooked than a youth's counterpoint, and on the floor next to the top he halted. He was breathing heavily. The weather was oppressive and he had talked too much to the young men at the *Brasserie*.

"Ah, good boys all," he murmured, trying the door; "good lads, but no talent, no originality. Ah!" Then the door was pushed in and Minkiewicz was at home.

A cottage upright piano, a bed, a miserable washstand and bureau, one feeble chair, music, pounds of it, filled the chamber lighted by one candle. The old man threw himself on the bed and sighed, sighed drearily. Then he went to the piano, lifted the lid and ran his fingers over the keyboard. He sighed again. He sat down on the chair and closed his eyes. He did not sleep for he arose in a few moments and took off his coat and lighted a cigarette in the flame of the candle. Minkiewicz again placed himself before the instrument and played but with silent fingers. He executed the most intricate passages yet the wind in the room was soundless. He sat in his shirt sleeves, his hat on his head, playing a Chopin concerto in dumb profile and the night wore on.

He was awakened in the morning by the entrance of a grimy *garçon* who grinned and put on the floor an oblong basket. Minkiewicz stirred restlessly.

"The absinthe—you have not forgotten it?" he questioned in a weak voice.

"Ah no, sir; never sir do I forget the green fairy for the great musician, sir," was the answer, evidently a set one, its polite angles worn away by daily usage.

The man grasped the proffered glass and swallowed, chokingly, the absinthe. It did him good, for he sat up in bed, his greasy, torn nightgown huddled about him and with long, claw-like fingers ate the scanty breakfast. When he had finished he wiped his mouth and hands on the counterpane and said to the waiter:

"Charge it as usual."

The waiter packed up the dishes, bade a *bon jour* and with a mocking, obscene gesture left the room. Minkiewicz always charged his breakfasts.

At noon he got out of bed and dressed at a grave tempo. He wore always the same shirt, a woolen one, and his wardrobe knew no change. It was faded, out of fashion by a full half century and his only luxury was a silken comforter which he knotted

loosely about his neck. He had never worn a collar since Chopin's death. It was two of the clock when he stumbled down stairs. At the doorway he met Bernard the hunchback landlord who said:

"No money to-day M. Minkiewicz?—well I suppose not—terribly hard times—no money. Will you have a little glass with me?" The musician went into the dusky dining room and drank a "pony" of brandy with the good natured Alsatian, then he shambled down the Rue Puteaux into the Boulevard des Batignolles and slowly sunned himself.

"A great man, M. Minkiewicz; a poet, a pianist, a friend of M. Chopin—ah! I admire him much, much," said Bernard to a neighbor.

It was very wet. But the slop and swish of the rain did not prevent the *Brasserie* of The Fallen Angels from being filled with noisy drinkers. In one corner sat Minkiewicz. He was drinking absinthe. About him clustered five or six good looking young fellows. The chatter in the room was terrific but this group of disciples heard all the master said. He scarcely spoke above a whisper but his voice cut the hot air sharply.

"You ask me Henri, how well I knew Frédéric. I could ask you in turn how well did you know your mother. I was with him at Warsaw. I, too, studied under Elsner. I accompanied him on his first journey to Vienna. I was at his first concert. I trembled and cried as he played our first—his first concerto in F minor. I wrote—we wrote the one in E minor later. I proposed for the hand of Constance Gladowska for Frédéric and he screamed and bit me when I brought back the answer. Ah! but I did not tell him that Constance, Constantia had said 'Sir Friend, why not let the little Chopin woo for himself?' and she threw back her head and smiled into my eyes. I could have killed her for that subtle look. Yes; I know she married an ordinary merchant. What cared I? I always hated women. I loved Frédéric, Frédéric only. I never left his side. When it rained, rained as it is raining to-night, he would tremble, and often beat me with his spider-like hands, but I didn't mind it for I was stronger then."

"I went with him to Paris. It was I who secured for him from Prince Radziwell the invitation to the Rothschild's ball where he won his first triumph. I made him practice. I bore his horrible humors, his mad, irritating, capricious temper. I wrote down his music for him. Wrote it down, did I say? Why I often composed it for him; yes, I, for he would sit and moon away at the piano, insanely wasting his ideas, while I would force him to repeat a phrase, repeat it, polish it, alter it and so on, until the fabric of the composition was completed. Then, how I would toil, toil, prune and expand his feeble ideas! *Mon Dieu!* Frédéric was no reformer by nature, no pathbreaker in art; he was a sickly fellow, always coughing, always scolding, but he played charmingly. He had such fingers! and he knew all our national dances. The mazurek, the mazourk the Polonaise and the Krakowiak. Ah! but then he had no blood, no fire, no muscle, no vitality. He was not a revolutionist. He did not discover new forms; all he cared for was to mock the Jews with their Majufes and play sugar water nocturnes."

"I was his masculine side. I was the artistic mate to this silly, effeminate little Polish girl who allowed that old man-woman to fondle him and deceive him—George Sand of course. Ah! the old rascal, how she hated me! She forbade me to enter their hotel in the Cour d'Orléans, but I did, as Chopin would have died without me, the delicate little vampire! I was his nurse, his mother, his big brother. I fought his fight with the publishers, with the creditors. I wrote his Polonaises, all—all I tell you—except those sickly things in the keys of C sharp minor, F minor and B flat minor. *Pouf!* don't tell me anything about Chopin. He write a polonaise? He write the scherzi, the ballades, the etudes?—you make me



enraged. I, I made them all and he will get the credit for it for all time and I am glad of it, for I loved him. I still love him."

The voice of Minkiewicz became shrill, strident as he repeated his old story. Some of the clients of The Fallen Angels stopped talking only for a moment; it was that crazy Pole again with his thrice-told tale.

Minkiewicz drank another absinthe.

"And were you then a poet as well as a composer?" timidly asked the young Louis.

"I was the greatest poet Poland ever had. Ask of Chopin or his friends, or of his living pupils. Go ask Georges Mathias, the old professor of the *Conservatoire*, if Minkiewicz did not inspire Chopin. Who gave him the theme for his Revolutionary Etude—the one in C minor?" Minkiewicz ran his left hand with velocity across the table. His disciples followed those marvelously agile fingers with the eyes of the hypnotic.

"I was with Frédéric at Stuttgart. I first heard the news of the capture of Warsaw. Pale and with beating heart I ran to the hotel and told him all. He had an attack of hysteria; then I rushed to the piano and by chance struck out a phrase. It was in C sharp minor and was almost identical with the theme of the C minor study. At once Chopin ceased his moaning and weeping and came over to the instrument. "That's very pretty," he said, and began making a running bass accompaniment. He was a born inventor of finger tricks; then he took up the theme and gradually we fashioned the study as it now stands. But it was first written in C sharp minor. Frédéric suggested that it was too difficult for wealthy amateurs in that key and changed it to C minor. More copies would be sold, he said. But he spoke no more of Warsaw after that. Why? Ah! don't ask me—the true artist I suppose. Once that his grief is objectified, once that his sorrow is translated into tone, the first cause is quite forgotten. Art is so selfish, so beautiful, you know!"

"I never left Frédéric but once; the odious Sand woman, who smoked a pipe and swore like a cab driver, smuggled the poor devil away to Majorca. He came back a sick man; no wonder! You remember the de Musset episode. The poet's mother even implored the old dragon to take Alfred to Italy. He, too, was coughing—all her friends coughed except Liszt, who sneered at her blandishments—and Italy was good for consumptives. De Musset went away ailing—he returned a mere shadow. What happened? Ah! I cannot say. Possibly his eyes were opened by the things he saw—you remember the young Italian physician—I think his name was Pagello. It was the same with Chopin. Without me he could not thrive. Sand knew it and hated me. I was the sturdy oak, Frédéric the tender ivy. I poured out my heart's blood for him, poured it into his music. He was a mere girl, I tell you—a sensitive, slender, shrinking, peevish girl, a born prudish spinster, and would shiver if anyone looked at him. Liszt always frightened him and he hated Mendelssohn. He called Beethoven a sour old Dutchman, and swore that he did not write piano music. For the man who first brought his name before the public, the big hearted German, Robert Schumann—here's to his memory—Chopin manifested the most intense dislike. He confessed to me that Schumann was no composer, a talented im-

provisor only. I think he was a bit jealous of the man's genius. But Freddie loved Mozart, loved his music so madly that it was my turn to become jealous."

"And fastidious! *Bon Dieu!* I tell you that he could not drink, and once Balzac told us a filthy story and Frédéric fainted. I remember well how Balzac stared and said in that great voice of his: Guard well thy little damsel my good Minkiewicz else he may yet be abducted by a tom cat, and then he laughed until the window panes rattled. What a brute!"

"I gave my brain to Chopin. When he returned to me from that mad trip to the Balearic Islands I had not the heart to scold. He was pallid and even coughed in a whisper. He had no money, Sand was angry with him and went off to Nohant alone. I had no means, but I took twenty-four little piano preludes that I had made while Frédéric was away and sold them for ready money. You know them, all the world knows them. They say now that he wrote them whilst at Majorca, and tell fables about the rain-drop prelude in D flat. A pack of lies! I wrote them and at my old piano without strings, the same that I still have in the *Rue Puteaux*. But I shan't complain. I love Chopin. I love him yet. What was mine was his—is his, even my music."

The group became uneasy. It was late. The rain had stopped and through the open doors of The Fallen Angels could be seen the soft starred sky, and melting in the distance were the lights of the Gare Saint Lazare. It was close by the Quarter of Europe and the women who walked the Boulevard darted swift glances into the heated rooms of the *Brasserie*.

Minkiewicz drank another absinthe. His last. There was no more money. The disciples had spent their all for the master whom they loved as they hated the name of Wagner. His slanting eyes—the eyes of the Calmuck—were bloodshot; his face was yellow white. His long, white hair hung on his shoulders and there were bubbles about his lips.

"But I often despair. I loved Chopin's reputation too much to ever write a line of music after his death. Besides who would have believed me? Which one of you believes in his secret heart of hearts one word I have spoken to-night? It is difficult to make the world acknowledge that you are not an idiot; very hard to stop its belief that Chopin was not a god. Alas! there are no more gods. You say I am a poet, yet how may a man be a poet if godless? I know that there is no god, yet I am unhappy longing after Him. I awake at the dawn and cry for God as children cry for their mother. Curse reason! curse the knowledge that has made a mockery of my old faiths! Frédéric died, and dying saw Christ and Him crucified. I look at the roaring river of azure overhead and see the cruel sky—nothing more. I tell you, my children, it has killed the poet in me, and it will kill the gods themselves when comes the crack of doom."

"I dream often of that time—that time John, the poet of Patmos foretold in his Revelations. The time when the Sixth Seal was opened by the Lamb—and there was a great earthquake, and the sun became black as sackcloth of hair and the moon became as blood, \* \* \* and said to the mountains and rocks, 'Fall on us and hide us from the

face of Him that sitteth on the throne and from the wrath of the Lamb!' Alas! Alas! when the Son of Man cometh, and he had in his right hand seven stars; and out of his mouth went a sharp two edged sword; and his countenance was as the sun shineth in his strength.' Alas! when the Son of Man cometh out of the clouds and round about the throne are the four-winged beasts, what will he see? "Nothing—nothing, I tell you."

"Unbelief will have killed the very soul of creation itself. And where once burned the eye of the Cosmos will be naught but a hideous, empty socket."

"What an awful dusk of the gods!"

"*Helas! mes Enfants* I could drink one more absinthe, my soul grieves for my lost faith, my lost music, my lost Frédéric, my lost life."

But they all went away. It was past the hour of closing and the host was not in a humor for parleying.

"Ah, the old pig, the old blasphemer!" he said, shaking his head as he locked his doors.

They watched him until he turned the corner of the *rue Puteaux* and was lost to them.

He moved slowly, painfully, one leg striking the pavement in syncopation, for it was sadly crippled by disease. He did not twist his thin head once as he went along the Batignolles. Then the band passed once more up to the warmer lights of the Clichy quarter and argued art far into the night.

They one and all hated Wagner and adored Chopin's morbid music.

JAMES HUNEKER.

## THE INFORMATION BUREAU.

### MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Prof. Willis E. Bacheller.	Ella Carr.
Carl Dufft.	Maud Reese-Davies.
Wm. C. Carl.	Miss Evelyn Henry.
Martin Haurwitz.	L. Marum.
Sig. Sapio.	Miss Aarup.
Edward Baxter Perry.	"Critique."
Dr. F. Muckey.	Katherine Bloodgood.
Julius Klausner.	J. S. Leerburger.
John Philip Sousa.	Clarence Royer.

### MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

Mrs. James Davrayk.	Miss Jessie Shay.
Signor G. Campanari.	

### Henry Jacobsen.

Henry Jacobsen, of Buffalo, has returned from Europe, and has resumed his work in that city and Rochester as conductor and singing teacher. Mr. Jacobsen writes: "Your National Edition of THE MUSICAL COURIER was a tremendous journalistic enterprise."

### Shannah Cummings.

The numerous and emphatic successes achieved last season by Miss Shannah Cummings are bearing fruit. She has been engaged for several of the principal oratorio events of the year, and is receiving flattering offers, unsolicited, from every side. A most satisfactory season is already assured to her.

### Æolian Recitals.

The programs of the Æolian recitals at the Æolian parlors, 18 West Twenty-third street, always attract the attention of musicians because of their thorough musical construction. One before us now represents this variety of composers—Petrella, Raff, Verdi, Jonas, Mendelssohn, David and Paderewski. There is a great deal in investigating the Æolian question—a great deal in it for musicians, all of whom should cultivate the question.

128 East Seventeenth Street, New York.

Artistic Faculty consisting of RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, VICTOR CAPOUL, GUSTAV HINRICHS, HENRY T. FINCK, JAMES G. HUNEKER, MAX SPICKER and others.

### SUPPLEMENTARY ENTRANCE EXAMINATIONS.

Violin and all other Orchestral Instruments—October 12 (Wednesday), 2 to 4 P. M.  
Singing—October 13 (Thursday), 10 to 12 M.; 2 to 4 P. M. and from 7 to 9 P. M.  
Piano and Organ—October 15 (Saturday), 10 to 12 M.; 2 to 4 P. M. and from 7 to 9 P. M.

For the benefit of those who are otherwise engaged, Evening Classes have been formed in Singing, Violin and Piano.

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CINCINNATI, September 24, 1898.

**A**FTER the long summer vacation the Saengerfest Executive Board held its first fall session Wednesday, September 21. President Bernard Bettmann presided and A. W. Fuhrmann performed the duties of secretary. The following additional members were present: Messrs. Bohrer, Berghausen, Eisenlohr, Furstenberg, Fuhrmann, Gortz, Herolz, Hudepohl, Kleybolte, Krager, Lawson, Mithoefer, Pfizenreiter, Urchs and Hickenlooper.

President Bettmann made an eloquent address to the members, urging them to be prompt in attendance, and arousing themselves to the importance of individual attention to the subject matter, as time was urgent, and only nine months' preparation remained for the Saengerfest. A communication from President J. Hanno Deiler, requesting an appropriation of \$300 in the interest of agitating for participation in the coming "Fest" was referred to the committee on press and printing. Promoter Jacob Willig, who has been visiting the different cities in the interest of the "Fest," reported that so far 116 societies belonged to the Bund. St. Louis now has nineteen societies, and it would probably increase this number to twenty-five. Five Southern cities would be represented—New Orleans, Memphis, Mobile, Birmingham and Nashville. A communication was inclosed in the report from the North-easterin Saengerbund requesting information as to free hotel accommodations. A motion was carried to the effect that the same hospitality and conditions be extended to them as to the members of the North American Saengerbund, the assessment of each member being \$2. Secretary Fuhrmann made his financial report, showing that he had turned over \$1,104.50, receipts for the sale of music, to the treasurer. George A. Bohrer, chairman of the finance committee, reported subscriptions to the amount of \$5,000. President Bettmann was delegated by the committee to represent them in calling with Mr. Bohrer on the G. A. R. committee, requesting the latter to turn over to them the surplus of \$5,000 in their hands for the uses of the Saengerfest. General Hickenlooper, chairman of committee on hall, was instructed to proceed with the work of getting specifications and plans for the hall. Rev. Eisenlohr, chairman of music committee, reported receipts for choral compositions to have been quite satisfactory.

Twenty-eight prize compositions were turned in and passed over to the judges. One of these, Henry Zoellner, leaves the country for permanent residence in Europe next week. He, as well as the other judge selected, E. A. MacDonald, had completed their work of examination and award. A resolution was passed that the stipulated remuneration of \$100 each be forwarded to them as soon as they sent in their sealed envelopes. Mr. Van der Stucken, the third judge, will not return from Europe until October 1, when he will make his selection. A communication was read from the United Singers of St. Louis that they would come to the "Fest" 200 strong, and would like to sing a solo number at one of the matinees.

Mr. George Krueger, of the piano faculty of the Conser-

vatory of Music, gives the following interesting account of his trip abroad during the summer vacation:

He took passage on the North German Lloyd steamer Emperor William the Great for Bremerhaven. On board the steamer he met some of his Cincinnati friends, and on the voyage across gave a concert for the benefit of the Widows and Orphans' Sailors' Fund. Three hundred and fifty dollars were realized. Bremerhaven is the real port of the ancient and picturesque Hanseatic Bremen. It is strongly fortified with modern earthworks and steel turrets, armed with heavy Krupp cannon. There is a great artificial harbor at Bremerhaven and another is in course of construction. From Bremerhaven Mr. Krueger went to Bremen. There he spent one day in looking at the world-renowned statue of Roland, the venerable cathedral and the ancient city hall.

Mr. Krueger saw also the new harbor basin which the enterprising citizens of the old Hanseatic town have built. The basin can be used by ocean steamers of from 3,000 to 4,000 tons. It is provided with all modern appliances, such as electric derricks, railway connections, and so on. The railway cars are standing close to the steamers, and by means of the derricks the steamers can be loaded and unloaded in a very short time.

From Bremen Mr. Krueger went to Hamburg, the greatest port of the continent of Europe. Hamburg is a beautiful city, with splendid public and private buildings, fine parks, monuments and public squares. It has at present a population of nearly a million, and every year about 8,000 seagoing vessels arrive and depart. The warehouses which were constructed during the last years are models and look like palaces.

In Hamburg are also great shipyards, in which the greatest war and merchant steamers are built. In one of these yards there is now in course of construction a first-class ship of 12,000 tons for the imperial navy. There is always life and enterprise in this ancient and yet so modern city, which has connection with all parts of the world. In its roomy harbor one can see the flags of all nations floating in the air.

From Hamburg Mr. Krueger went to Hanover, the capital of the Prussian province of the same name. In 1866 Hanover became part of the Kingdom of Prussia, and since that time the city has grown wonderfully. Hanover is in every way a modern city, with broad streets, beautiful buildings, public squares and great parks. From Hanover Mr. Krueger traveled to the Salinger Wald, a range of mountains watered by the Rivers Werra, Fulda and Weser. The mountains are densely wooded and afford occasion for shady walks under old forest trees. In the Salinger Wald Mr. Krueger visited a number of small but celebrated places, which boast of great antiquity and a glorious past.

Some of those places were beleaguered in the Thirty Years' War, and bravely defended by their heroic inhabitants. What stories could those old walls and towers tell of bloody battles and assaults! Mr. Krueger saw Hoxter Holzminden, Abbey of Corway, Uslar, Furstenberg, &c. The surroundings of all these places are indeed beautiful. Mountains rise from 1,000 to 2,000 feet. They are covered by fine forests, and many a hill is crowned by the ruins of an old castle. The valleys are fertile and well cultivated, the rivers contain crystal clear water, and flow with the vigor of youth along the mountains and rocks. Mr. Krueger passed some weeks in this attractive country walking through the valleys and forests, climbing up hills and mountains and enjoying rural life to its full extent. One of the most interesting acquaintances which he made was that of an old forest keeper, a man who had passed all his life in the forest, and he initiated Mr. Krueger into the secrets and joys of life in the woods. Mr. Krueger was greatly benefited in health, and is applying himself with renewed energy to his duties at the conservatory.

Mrs. Nina Pugh Smith, who has been singing in opera at Chester Park, will be remembered as a promising vocalist in this city a few years ago, when she was a leading church singer. Since that time her voice has developed in richness of quality and strength, and in range as well, until it has become a contralto of exceptional power. It is a voice that will compel recognition on the operatic as well as the concert stage.

Among the noteworthy pupils of Jacques Sternberg, the distinguished violinist, may be mentioned Miss Agnes Mitchell. Miss Mitchell was in Europe ten years, where she studied under the best masters. Returning home she for the past two years has been under the instruction of Mr. Sternberg. Another pupil who is continuing his studies under Mr. Sternberg is Joseph Surdo, a graduate of the College of Music. Mr. Aiken, one of the music teachers of the public schools, is another pupil. The Sternberg School of Music in Avondale began its first academic year last week with a large enrollment of pupils. Miss Helen May Curtis will have charge of the elocution department.

Mr. Van der Stucken will return from Europe October 1 and immediately apply her energies to the College of Music and the Symphony Orchestra.

Assistant Dean W. S. Sterling, of the college, has just received word that Mr. Van der Stucken sailed from Antwerp by the steamer Friesland, of the Red Star Line, on the 17th inst. The daily enrollment of pupils at the college is now on the increase, and the time of teachers in the various departments is well taken up. The organization of classes for the first term has been effected, and the attendance in each of the elementary (sight-reading) theory, execution and other classes, is very gratifying. The chorus and orchestra classes, which are under Mr. Van der Stucken's personal direction, will, of course, not be organized until after his return next month. In the matter of concerts under college auspices no definite announcements are ready to be made until Mr. Van der Stucken arrives and arranges his schedule for the season. The regular Saturday afternoon students' recitals will begin as usual in November.

Signorina Tecla Vigna will open her school of singing and opera on the first Monday in October. The operatic school promises to be a flattering success.

During the past summer the Odeon has received a thorough renovation, the interior decorative work on boxes, balcony, &c., having been renewed entirely and the seats having been rearranged with an improved degree of comfort. Manager Hayslip announces a number of important bookings and negotiations for dates for the Odeon. Among the local organizations to be heard at the Odeon this winter will be the Orpheus Club, in its usual series of three concerts. With a full equipment of scenery and a commodious stage, the Odeon will be popular with the local dramatic organizations this winter.

Leroy McMeakin, violinist, a pupil of Signor Tirindelli, of the Conservatory of Music, and formerly a pupil of Mr. Campanari, has associated himself with Miss Kofler and Miss Schwill, who are now conducting a school of their own in Dayton, Ohio.

#### Gouvy's Bequest.

The late composer Theodore Gouvy, in addition to his legacy to the Academy of Paris, has bequeathed the sum of 10,000 marks to the Berlin Academy for the support of a student.



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130 KEARNY STREET,  
SAN FRANCISCO, Cal., September 30, 1898

I BELIEVE that I have made distinct the evil influence of social traditions and beliefs upon the students, or rather upon the development of music itself. I will now turn to the student and say, "J'accuse!"

A pupil may after proper deliberation take a teacher, the teacher may have been well recommended, too, but this recommendation will amount to little or nothing to the pupil, because the next person who comes along and recommends another teacher will have the power to have the pupil give up her teacher and try the next one; nor does it stop here, but continues indefinitely. Such study is worse than useless; in the first place it has a tendency to break down confidence in the different teachers, and without confidence nothing can be accomplished.

On the other hand, blind, unreasonable adherence to a teacher who for some reason or another has become a fad is just as dangerous; so the matter resolves itself into the fact that one must use decision and common sense when about to contemplate such a serious step as studying for the profession. Beautiful voices are not rare, not by any means, but beautiful singers are almost as rare as the proverbial hen's teeth.

A singer to be enjoyable must have something more than a fine voice, or even a finely cultivated voice. There must be a musical education to make any music bearable. More than nine-tenths of the singers do not know the value of a note, nor can they call it by name. This is not a laughing matter; it is a serious imposition, and until a singer has the musical education that is demanded of any tenth-rate instrumentalist there is no reason why he or she should ever be privileged to be called a musician. Half the choirmasters that I know tell me that they are compelled to use inferior and untrained voices because there is such a frightful and unpardonable ignorance of the fundamental principles of music in those who apply for positions. Musical education is not all that is requisite in a singer to make him enjoyable.

Half of the singers cannot talk their own language correctly, let alone French, German or Italian. Don't they know that diction is as important a factor as tone production, and interpretation as time? How many of them study languages for the sake of song? I do not mean to take a French song to a friend who talks very bad French and ask him to tell you if it is all right. I mean to study the language that you know whether you are supposed to be singing of love or of war. The shiftlessness of it all would be ridiculous if it were not so pitiful.

The teacher is not to be blamed. He who teaches voice

placing has accomplished all that is expected of him when he succeeds with that. The pupil himself and only himself is responsible. If one might only attribute it to a lack of opportunity, but it is not, it is a deliberate crushing down and forbidding opportunities to exist. If people could understand what they owe to others by giving or withholding support, where so many might be benefited, music would stand on a different basis in San Francisco.

I have advocated both in public and in private sight singing classes, but I see now that I was wrong. I thought if they existed that hundreds of these singers who have good voices and well trained voices would be glad to improve themselves musically, radically. But I had the opportunity to see that they would not go near nor by if they had the opportunity. This I learned through the recent visit of W. L. Tomlins, whose class in Oakland numbered about 350 and in San Francisco around 135.

This speaks for itself. Tomlins had a class for teachers, and everyone knows that the benefits of this man cannot be estimated at all in just the line which is such a burning need to these singers, but there were hardly a handful who availed themselves of this inexpensive but important education.

Singers have no thought of hearing music, most of them could not sit through a concert program; if urged to go to hear music they might strain a point to go to hear vocal music, but that they need the chamber music, the symphony concert, the piano recital, or that which gives the broad education, never enters their head. Is it not time that singers realize these facts? The public knows it, and rarely troubles itself to go to hear any of them, consequently the good must suffer with the bad, for this is one of the distinct reasons people give for staying away.

Singers, it is about time to stop thinking of how soon you will get to Marchesi and Henschel, and study in such a way that you could sing in a little two-by-four church choir with credit to yourselves and to the choir. You are spoiling more than your own chances and prospects with this sort of work—you are ruining the whole field. Is this not something to make you realize the responsibility which rests upon you?

The musical event of the week, and probably of the season so far, was the presentation for the first time in this city of Goldmark's "Queen of Sheba" at the Tivoli.

It would be impossible to specify upon what individuals most credit should fall, because the production in its entirety was much more imposing, as also more artistic, than the work of any one person. The orchestra and choruses were in perfect condition, and Max Hirschfeld directed the novelty with a firm, intelligent beat that

showed a careful study of the matter in hand. The staging and costuming were finished to the smallest detail.

This production was no small matter, considering the time in which it was prepared, but the rehearsals were endless and daily, and surely the result must be satisfactory enough.

The orchestra, as in the Wagnerian operas, has the bulk of the work, and it is well, for this orchestra is able to meet any demand that may be put upon it. Throughout and from every point the "Queen of Sheba" was the best work done at the Tivoli this season.

Marie Brandis, as the Queen, sang magnificently the dramatic work which fell to her, and in action she was more successful than in any role which she has heretofore essayed.

Elvia Crox, in the part of Sulamith, did the most acceptable and refined work which I have seen her do, and she sang well.

Helen Merrill, although in the small part of Astaroth, was clever and showed an aptitude for the work. Miss Merrill is a San Francisco girl, and with study aimed in the right direction ought to accomplish something.

De Vries sang the role of Solomon in English, and was received with deserved warmth, although there was a shade more of constraint than in his usual work, which doubtless will disappear upon the next presentation.

Rhys Thomas, always magnificent in appearance, is inadequate in vocal and dramatic ability for a part so tremendously important as Antar, but as long as it would take a de Reszké or Tamagno to fill it properly, it was fairly acceptable.

William Schuster, the High Priest, and William H. West as Baal-Hanan completed the very acceptable cast in a most satisfactory manner.

There was a noticeable lack of interest on the part of those who should have been present on such an occasion. Surely in a city the size of San Francisco there ought to be more people who are interested in a Goldmark production, had it been good, bad or indifferent. It is a novelty, not alone modern, but of a different school to the Italian opera, which they see fit to leave to the laity, because it is so hackneyed and passé. Perhaps, however, after the unequivocal praise accorded the "Queen of Sheba" by the press there will be more people will to spend 50 or 25 cents to see one of the most magnificent works of the day in a manner which would make Goldmark himself shake hands with the management for the enterprise and energy shown in this presentation.

By the time this appears the celebrated song cycle by Liza Lehmann will have been presented under the direction of H. B. Pasmore, who will doubtless make it interesting for those caring for novelties, and it is to be hoped that Pasmore and his able cast will have the encouragement which they deserve. Those to sing the cycle "In a Persian Garden" are Mrs. Florence Wyman Gardner, Mrs. Edith Scott Basford, Frank Coffin and Robert Taylor Bien. John T. Warburton will play the accompaniment and Mrs. R. S. Ludlam, a prominent teacher of dramatic art, will read a paper on the "Rubaiyat" and the song recital prepared by Mrs. H. Ehrman. The concert will occur at Sherman-Clay Hall.

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On October 1, at the home of Mrs. Robert Watts, a very prominent woman of Oakland, the same cycle will be given under direction of Mrs. Marriner Campbell, whose assistants will be Florence Doane, soprano; Ellen Marks, mezzo; Xena Roberts, contralto; Herbert Williams, tenor, and W. C. Campbell, basso. Miss Mollie Pratt will play the accompaniment. Later the cycle will



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be presented in San Francisco under the auspices of the Channing Auxiliary and at the Century Club.

On Tuesday evening, at Sherman-Clay Hall, a violin recital was given by little Kathleen Parlow, a child of eight, in which she evinced a great deal of talent and musical precocity. As is inevitable in such an affair, the little one played things that were far beyond the reach of her physical and mental ability. Whoever will be fortunate enough to get such a fine pupil as she should undoubtedly make will have to make her undergo radical and drastic work when her genius will be placed in the proper channels.

In saying that she attempted Alard's "Faust" Fantaisie, Sarasate's "Zigeunerweisen," and of all things Bach's "Chaconne," I will surely prove to anyone familiar with violin literature that it was only interesting as a curiosity.

The Press Club Quartet, consisting of Messrs. Coffin, Tilton, Moore and Parent, Jr., were heard in effective part songs. Solos by Messrs. Coffin and Parent were finely given and called forth much applause and complimentary comment.

The first meeting of the Chaminade Club was held September 15 at the home of Miss Maud Smith, the efficient president.

The papers were highly interesting and the numbers for the most part were delightfully given. The program, which was arranged by Mrs. Ashley, is herewith given:

#### MUSIC IN AMERICA.

- Paper, Music of the Indians.  
Miss Maude A. Smith.  
Illustrations of Indian Singing.  
Mrs. John Loosley.  
Paper, Puritan Period.  
Mrs. Henry W. Brown.  
Paper, Reactionary Period.  
Miss May Palmer.  
Paper, Civil War Period and to 1890.  
Mrs. A. C. Posey.  
Piano—  
Idylle..... } Op. 37.....Ed. Alex. MacDowell  
Shadow Dance..... }  
Hungarian..... }  
Miss Olga Block.  
Songs—  
In the Woods.....MacDowell  
The Robin Sang in the Apple Tree.....MacDowell  
Miss Alma Berglund.  
Piano, Selections from Woodland Series.....MacDowell  
Miss Stelle Brinn.  
Piano, Waltz Gentle.....Nevin  
Mrs. Sidney Liebes.  
Violin and piano, Sonata, op. 20.....Arthur Foote  
Miss Ida Fox and Miss Hannibal.  
Songs—  
Summer Wooing..... } Op. 19.....Frank Lynes  
Melody..... }  
A Confession..... }  
Miss Georgia Cope.  
Piano, Suite D minor, op. 15.....Foote  
Prelude,  
Fugue.  
Miss Olivia Edmunds.  
Songs—  
Alla.....George W. Chadwick  
Dites moi.....Ethelbert Nevin  
Miss Berglund.

Comment is almost uncalled for, yet with so many composers worth a hearing it seems unfair and unnecessary to give so many numbers to a few composers. The next program will be directed by Mrs. Sidney Liebes.

The second musicale, which occurred in the Byron Mauzy Hall, was, if anything, more enjoyable than the first, as it was given by professional people, who are well known and deservedly favorites, especially so in the case of Samuel Adelstein and S. Martinez. Of Martinez's pianism I have spoken before, and can only repeat that he was interesting in his work. Adelstein is a mandolin and lute player of great prominence on this coast; probably most of the players of these stringed instruments have emanated from his studio. The reason that Adelstein's playing is so enjoyable is because he plays with musicianly intelligence, in addition to great technical skill. Mme. Alice Waltz was the vocalist. This program was given:

- Overture, Raymond (Æolian Grand).....Thomas  
W. G. Talmadge.  
Piano solo, Prayer and Temple Dance.....Grieg  
Sig. S. Martinez.  
Soprano solo, When the Heart Is Young.....Buck  
Mme. Alice Waltz.  
Mandolin solo—  
Nocturne, op. 9, No. 2, E flat.....Chopin  
Mazurka Russe.....Pietrapertosa  
Samuel Adelstein.  
Piano solo, Lutzow Wild Jagd.....Weber-Kullak  
Sig. S. Martinez.  
Soprano solo, The Past.....Mattei  
Mme. Alice Waltz.  
Lute solo—  
Elegia.....Musso  
Romance Sans Paroles.....Sivori  
Samuel Adelstein.  
Grand Offertoire de Cecelia (Æolian Grand).....Batiste  
W. G. Talmadge.

A matter of interest to a large number of people in San Francisco is the return to America of Harry Samuels, a young violinist who gave brilliant promises at the time of his departure, five years ago. Since this time he has spent four years in the Hochschule, of Berlin, where, out of forty-five applicants, he was among the first of ten admitted. Of those four years two and one-half were spent with Joachim, and for the last year he has been with César Thompson. It is but fair to say that he accomplished so much with his first teacher, Henry Heyman, with whom he studied for seven or eight years, that upon his last appearance in concert in this city he played such important works from memory as the D minor concerto of Wieniawski, "Otello" Fantaisie of Ernst, the Adagio from Spohr's ninth concerto, and for encores "Romanza Andaluze" of Sarasate, air on the G string of Bach and Hungarian Airs, by Ernst, which will prove that he went abroad prepared to receive the finish which is so much the more valuable after the good foundation received here.

Samuels will probably settle in New York. Thus will the East and the West clasp hands over art.

Mary Alverta Morse returned this morning from a visit to Portland, Ore., where she gave a very successful concert. Miss Morse assumes a very fine position as soprano soloist of St. Paul's Church, Oakland.

Miss Ida Diserens has resumed her work after a rest in the Santa Cruz Mountains.

Pierre Douillet announces a piano recital for October 3 at Sherman-Clay Hall. Douillet is a very fine pianist and should draw a large audience, as his repertory is both good and enjoyable.

Hother Wismer, a young violinist well known in San Francisco, will give a concert at Sherman-Clay Hall October 8. Wismer will have valuable assistance upon this occasion, as he will be assisted by Samuel G. Fleischman, whose pianism and musicianship have always been conceded great admiration and respect. Mrs. Abbey is another important acquisition to the program, as she will not be on this coast long, and should be heard while she is here. Mrs. Mathilde Wismer, whose Schubert Lieder are very artistic, will also assist. The program will consist of the following numbers: Schumann Sonata, A minor, violin and piano; Hungarian Concerto of Joachim, "Highland Ballad," Mackenzie; Farfalla, Sauret; Romanza, Ries. Fleischman will play the Chopin G minor ballad. Mrs. Abbey will sing Gounod's "Repentance," and Mrs. Wismer will give "Dem Unendlichen," Schubert, and "My Glory," Oscar Weil.

The song recitals to be given next week by Mr. and Mrs. Durward Lely promise to be successful. Mr. and Mrs. Lely arrived to-day from Australia. They are booked for Oakland and Sacramento.

Much interest is manifested in the coming season of Max Heinrich, wife and daughter, as many who have heard them before tell of their sincere art and valuable work. I hope that no one who needs to hear such vocalism will miss the opportunity, because Max Heinrich is one of the few singers whose musical education is on a par with his magnificent voice.

I recall with pleasure the first time I heard him in the "Erl King," of Schubert, when the virtuosity of the accompaniment would have taken rank with the pianism of any artist, and his singing was quite as flawless as if he had the accompaniment of the entire orchestra. Wm. Fine, who is handling the tour, reports good prospects. Fine is also arranging for some piano recitals to be given by Kathryn Ruth Heyman, and as his attraction is very fine and he is working very hard it ought to be successful.

The Minetti chamber music concerts are well under way. At a rehearsal which I was privileged to attend I was charmed with the ensemble and the scholarly interpretation which the numbers are assuming. It is to be hoped that this enterprise will receive support and encouragement, for the city needs it so very much. The singers need it, the students need it, and musical people ought to need it. If they do not I fail to see wherein they are musical. Assisted by Mrs. Alice Bacon Washington, the Dvorák quintet will be given.

The services at the Temple Emanu-El were of great musical interest. After the completion, September 26, the entire work will be reviewed.

Dramatic notes next time.

EMILIE FRANCES BAUER.

#### Lortzing's "Regina."

The dispute between Wilhelm Müller, of Mainz, and the heirs of Lortzing respecting the opera "Regina" has at last been ended, thanks to the intervention of Lortzing's biographer, W. Kleefeld. Müller agrees to transfer to the composer's heirs the score and all rights in the aforesaid opera for a sum agreed on, conditioned on its performance at Mainz and Worms.

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## Teresa Carreno.

TERESA CARRENO is to return to us in January, 1899, and a better New Year's musical greeting we cannot imagine. This great artist, a true Amazon of the keyboard, is at the very apogee of her fame, her art and her life. Still the most fascinating, most striking appearing woman on the concert platform, her charms have mellowed so that her dramatic personality has taken on an added tenderness, a sweetness that is something rare and distinguished.

Carreno was a wonder-child and is a wonder-woman. She has literally grown up before the public, for she was in short skirts, a tiny child with appealing eyes, when she came here from Caracas in Venezuela. From Gottschalk she went to Rubinstein, and learned from the Russian master the art of piano necromancy. She, too, can control the thunder of the storm, and in youth the impetuosity of her temperament was tremendous. Yet so stern has been her self discipline that Hans von Bülow was forced to confess that she was the only pianist of the fair sex he had ever heard play Beethoven in a satisfactory manner.

Carreno can give her public the glory and glitter of a Liszt rhapsody, and then with philosophic calm read a Bach fugue or interpret the intellectual content of a Beethoven sonata, and picture the twilight and sultry splendors of Chopin. Her programs are rich in variety and various and versatile are her readings of Bach, Beethoven, Schumann, Liszt, Chopin and Brahms. She is eminently a progressive artist, having an instinctive horror of the rut, of the conventional, of main traveled thoroughfares. Her great vitality, warm heart and keen brain give her enormous advantages over the mere virtuoso, while her brilliancy of style, dash and remarkable technic stamp her as the pianist born to wear the purple.

There is tropical color in her play, a color that corresponds with her glowing beauty and Southern birth. To hear her play the first movement of the Rubinstein D minor concerto is to listen to Rubinstein. He said so himself. And with what unparalleled audacity Carreno attacks a Liszt rhapsody! Her native endurance and power of restraint enable her to preserve a fine tonal balance and profound sense of repose while riding the whirlwinds of modern masters of the piano. She is an unique artist, an unique individuality.

Teresa Carreno will be heard at Chickering and Carnegie Halls next winter, both in recital and with orchestra.

## Thayer's Beethoven Biography.

The biography of Beethoven, to which the late Mr. Thayer devoted his life and left incomplete, has been printed by Dr. Dreter. The last volume, for which Thayer has left the materials, will be soon published.

## Boston Music Notes.

BOSTON, Mass., September 24, 1898.

CHARLES R. ADAMS returns to town on the 26th, resuming lessons on the following day; that is, when this issue of THE MUSICAL COURIER is being read, he will be in the city hard at work booking pupils for the coming season, hearing voices and arranging hours.

Mme. Gertrude Franklin Salisbury has resumed teaching at her studio, 149A Tremont street. This winter she will introduce three new pupils to the public. They are all of great talent and are bound to have careers.

Alvah Grover Salmon will this year teach privately as well as in connection with the Boston Training School of Music.

Jerome F. Hanshue has been engaged by the Denver Conservatory and College of Music as teacher in the department of vocal culture and opera. Mr. Hanshue has been heard in concerts and opera in and around Boston frequently. He will resume his duties in Denver at the beginning of the present school year.

Mrs. William E. Hatch will give two concerts in New Bedford on the evenings of October 3 and 10. She will be assisted by Daniel Kuntz, violinist, and Carl Barth, cellist, both members of the Boston Symphony Orchestra.

Carl Zerrahn, who has been passing the summer in Germany, will return to Boston in the latter part of October. He will at once take up his work of instruction in the art of conducting, also teaching and coaching singers for oratorio work.

Alexander Blaess, of the Boston Symphony Orchestra, has been engaged as instructor of violoncello at the New England Conservatory of Music.

The *Gazette* said recently that "The demand for local Philharmonic orchestras in America is becoming daily louder and more peremptory. The usefulness of instrumentalists as members of an orchestral body depends entirely upon the wide experience and training that can be gained only under the leadership of a conscientious expert. Aware of the vital importance of this question, upon which the future development of musical art in this country largely, if not wholly, depends, the New England Conservatory of Music has decided to introduce an innovation which may well be considered a step in the right direction. It offers to those who contemplate serious orchestral study an opportunity to become acquainted with its complexities and qualified to fill a position in an orchestra. Violinists desiring thorough preparation in orchestral playing will undoubtedly appreciate the value of this opportunity."

Everett E. Truette inaugurated the new organ at the Centre Congregational Church in Haverhill on the evening of September 16. The Haverhill *Gazette* had the following to say:

The members of Centre Congregational Society and the

general music-loving public were granted an opportunity last evening to listen to a grand recital of organ music on their new church instrument. Hundreds availed themselves of the opportunity, and all the leading organists and musical people were present on the occasion. The audience completely filled the body of the church and expressed many congratulatory phrases to the artists and to the committees of the church society who managed the arrangements.

Everett E. Truette, of Boston, organist at Eliot Congregational Church, Boston, played the long and varied program which afforded the audience the first opportunity to judge of the merits of the new instrument. Mr. Truette is a musician whose ability is recognized in musical circles throughout New England. He enjoys the unique distinction of having played more organs on the occasion of their first public hearing than any other organist in New England, and, perhaps, in the country.

Last night he had only praise for the new organ, and the excellence of his demonstration proved his earnestness. His program was chosen with a view to fully display the powers of the instrument, and these were exploited in a manner highly satisfactory and artistic. His touch was exquisite and not lacking in firmness, and his execution and pedaling both admirable.

Miss Allie May Hoitt, of Lynn, who possesses a remarkable contralto voice, assisted Mr. Truette. The organ has great power, and is fitted with the most approved devices. Its front is encased in quartered oak, and the pipes are finished in a pale buff color, with ornaments in blue and gold. Air is supplied from a water motor.

The instrument is fitted with the following stops:  
Great organ: Open diapason, dulciana, viola de gamba, melodia, flute d'amour, octave, 12th and 15th; trumpet, clarinet.

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Couplers: Swell to great, swell to pedal, great to pedal. Pedal movements: Great forte, mezzo, piano, swell forte, reversible great to pedal, balanced swell pedal.

This is the program Mr. Truette gave assisted by Miss Allie May Hoitt, contralto, of Lynn.

Toccata and Fugue in D minor.....Bach  
Benediction Nuptiale.....Dubois  
Fiat Lux.....Dubois  
The Lord Is Risen, from The Light of the World.....Sullivan  
My Little Love.....Hawley

Two Movements from First Sonata.....Guilmant  
Largo.....Händel  
Offertory in D flat.....Salome  
Toccata in G.....Dubois  
To the Angels.....Zardo

Schiller Festival March.....Meyerbeer

The coming fourteenth season of the Kneisel Quartet promises to be one of unusual interest. This organization by its steady good work has not only reached the position where it is without a rival, but it has advanced the cause of chamber music generally. This is understood by the art-loving public, and the concerts of this organization

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Report of the Berlin Committee of Investigation.

## COMMITTEE:

DR. JEDLICZKA. HERR FELIX DREYSCHOCK. HERR OTTO LESSMANN, (Chairman). DR. KREBS. DR. BIE. PROFESSOR C. LÜTSCHG.

To the Committee who undertook to pass judgment upon the merits of the Virgil Practice Clavier and Virgil Clavier Method the two following questions were respectfully submitted:

1st Question—Does the Technic Clavier furnish to the piano student superior advantages for the acquisition of artistic executive skill?

Answer—Yes, without doubt.

2d Question—Does the Technic Clavier Method of Elementary Instruction, appealing as it does directly to the mental and physical powers of the learner (independently for a time of musical effects), tend to dull the musical perceptions of the learner, and stultify musical growth and interest?

Answer—No! On the contrary, we have, by witnessing the accomplishments of eight young pupils—boys and girls—who had only been instructed for four months in the Virgil Technic Method, arrived at the conclusion that by appealing to the mental faculties of the pupil—in a manner entirely foreign in the usual elementary instruction—an excellent foundation for the real musical education is laid.

(Signed)

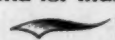
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Dr. C. KREBS. PHILIPP SCHARWENKA. Dr. OSKAR BIE.  
N. B.—The whole committee were unable to meet on the same day, hence there are two reports.

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Yours very sincerely,

To. Mr. Spencer T. Driggs,

Business Manager,

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*Townsend H. Fellows*

have come to be regarded as among the most important, satisfactory and artistic of the musical season. The work of the organization has always been remarkable for its artistic broadness, fine finish and faithfulness to the intention of the composers interpreted, and the high aim of the artists has been steadily maintained and with an unswerving devotion. The concerts this season will, as usual, be given in Association Hall, and the dates are October 24, November 21, December 5, January 2 and 30, February 13, March 13 and April 10. The soloists will be Joseffy, Rosenthal, Xaver Scharwenka, Siloti, Arthur Whiting and members of the Boston Symphony Orchestra, as occasion calls for.

PROGRAMS OF BOSTON SYMPHONY ORCHESTRA.

The programs for the first four concerts are as follows:

### FIRST CONCERT, OCTOBER 15.

Overture, Euryanthe.....Weber  
Prelude, Adagio and Gavotte.....Bach  
String Orchestra.  
Variations on a Theme by Haydn (Chorale Sancti  
Antoni), op. 56.....Brahms  
Symphony No. 5, in C minor, op. 67.....Beethoven

### SECOND CONCERT, OCTOBER 22.

Overture, Melpomene.....Chadwick  
Concerto for violin in A minor, op. 28.....Goldmark  
Franz Kneisel.  
Symphonic poem, Vysehrad (My Country).....Smetana  
Symphony No. 2, in C major, op. 61.....Schumann

### THIRD CONCERT, OCTOBER 29.

Overture, Im Fruhling (In the Spring), op. 36.....Goldmark  
Song—  
Madame Gadski (song not given).  
Symphony Pathetique, No. 6, in B minor,  
op. 74.....Tchaikowsky  
Song—

Madame Gadski (song not given).  
Menuet and Fugue from the Quartet No. 9,  
op. 59.....Beethoven  
String Orchestra.

Hungarian Rhapsody No. 1.....Liszt  
FOURTH CONCERT, NOVEMBER 5.

Symphony No. 3, in F major, op. 90.....Brahms  
Piano concerto—  
Mr. Rosenthal (concerto not given).  
Tone poem, Don Juan, op. 20.....Richard Strauss  
Prelude and closing scene from Tristan and Isolde. Wagner

### Divorce Proceedings.

A correspondent from Fargo, N. Dak., informs us that divorce proceedings have been entered into there by Richard Burmeister. The cause assigned is incompatibility.

### An Important Change.

From items appearing elsewhere in this publication it will be noted that an important change has occurred in the business affairs of two well-known sopranos, Miss Shannah Cummings and Mme. Eleanore Meredith, these artists having exchanged managers. Madame Meredith will hereafter be under the direction of Victor Thrane and Miss Cummings under the exclusive control of Remington Squire.

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## BROOKLYN INSTITUTE.

Season 1898-99.

## THE DEPARTMENT OF MUSIC.

Mr. Walter S. Carter.....President  
Mr. John Hyatt-Brewer.....Secretary

THE work of the Department of Music of the Brooklyn Institute during the season will comprise the following elaborate scheme:

- I. A Series of Five Wednesday Evening Song and Violin Recitals.
- II. A Series of Five Wednesday Evening Chamber Music Concerts.
- III. A Series of Five Friday Matinee Philharmonic Concerts.
- IV. A Series of Five Saturday Evening Philharmonic Concerts.
- V. A Series of Five Piano, Violin and Song Recitals.
- VI. A Series of Five Choral and Song Recitals.
- VII. A Series of Five Organ and Song Recitals.
- VIII. Two Oratorio Concerts by the Brooklyn Oratorio Club.
- IX. One Choral and Orchestral Concert and one or more Piano Recitals.
- X. A Series of Eight Piano Readings and Recitals.
- XI. A Series of Five Lectures on Music Accompanied by Musical Illustrations.
- XII. A Course of Lectures on Musical Form.
- XIII. A Course of Lectures on the Singing Voice.
- XIV. A Course of Instruction in Singing.
- XV. Courses of Instruction in Sight Singing.
- XVI. A Series of Children's Concerts.

The details with regard to the concerts, lectures and courses of instruction enumerated above are given here-with in detail.

The Philharmonic concerts, the piano recitals, the oratorio and the choral and orchestral concerts will be given in the Academy of Music, Brooklyn. The song and violin recitals, chamber music concerts, piano, violin and song recitals, choral and song recitals and the illustrated lectures on music will be given in Association Hall, in that borough. The organ recitals and children's concerts will be given in churches in various parts of the borough.

A new and easy entrance to Association Hall, fourteen feet wide, has been constructed from Bond street, near the corner of Fulton, during the past summer. With this new entrance audiences can assemble and find exit in one-half of the time heretofore occupied and without crowding and confusion.

I. A Series of Five Song and Violin Recitals on Wednesday evenings, in Association Hall, with the following artists and outline programs:

October 19.—Song recitals by Mr. Ffrangcon-Davies, baritone, and Mrs. Corrinne Moore Lawson, soprano.

1. A group of modern English songs.....Mr. Davies
2. A group of American songs.....Mrs. Lawson
3. A group of German songs (translations).....Mr. Davies
4. A duet.....Mrs. Lawson and Mr. Davies

5. A group of French songs (translations).....Mrs. Lawton
  6. A group of old English songs.....Mr. Davies
  7. A group of duets.....Mrs. Lawson and Mr. Davies
- November 2.—Song and violin recitals by Mme. Emma Juch, soprano, and M. Ovide Musin, violin.

1. Frauen Liebe (Schumann).....Mme. Juch
2. Violin recitals.....M. Musin
3. A group of English songs.....Mme. Juch
4. Violin recitals.....M. Musin
5. Selections from Faust (translation).....Mme. Juch
6. Violin recitals.....M. Musin
7. German songs (translations), with violin obligato.....Mme. Juch and M. Musin

November 23.—Song and harp recitals by Evan Williams, tenor; Mme. Charlotte Maconda, soprano, and Miss Maud Morgan, harp.

1. A group of English songs.....Mr. Williams
2. A group of American songs.....Mme. Maconda
3. Harp recitals.....Miss Morgan
4. A duet.....Mme. Maconda and Mr. Williams
5. A group of Welsh songs.....Mr. Williams
6. Harp recitals.....Miss Morgan
7. A group of French songs (translations).....Mme. Maconda

8. A group of duets.....Mme. Maconda and Mr. Williams

December 21 or 22.—Song and violin recitals by David Bispham, baritone, and Miss Bertha Bucklin, violin.

1. A group of American songs.....Mr. Bispham
  2. Violin recitals.....Miss Bucklin
  3. A group of French songs (translations).....Mr. Bispham
  4. Violin recitals.....Miss Bucklin
  5. A group of English songs.....Mr. Bispham
  6. Violin recitals.....Miss Bucklin
  7. A group of German songs (translations).....Mr. Bispham
- January 4 or 5.—Song recitals by M. Giuseppe Campanari, baritone, and Mlle. Cecile Lorraine, soprano.
1. A group of Italian songs.....M. Campanari
  2. A group of French songs.....Mlle. Lorraine
  3. An Italian duet.....Mlle. Lorraine and M. Campanari
  4. A group of Italian songs.....M. Campanari
  5. A group of French songs.....Mlle. Lorraine
  6. A group of French duets.....Mlle. Lorraine and M. Campanari

II. Five chamber music concerts on Wednesday evenings, in Association Hall, by the following organizations and with the following outline programs:

October 26.—Concert by the Kneisel String Quartet, of Boston; Franz Kneisel, first violin; Otto Roth, second

violin; Louis Svecenski, viola; Alwin Schroeder, 'cello, assisted by Arthur Whiting, piano.

1. Quartet in E minor, for strings.....Smetana
2. Sonata, for piano and 'cello.....Locatella
3. Quintet in E flat, op. 44, for piano and strings, Schumann

November 16.—Concert by the Kaltenborn String Quartet, of New York, Franz Kaltenborn, first violin; Edwin Walther, second violin; Ernst Bauer, viola; Hermann Beyer-Hané, cello, assisted by August Kalkhof, bass; Ernst Wagner, flute; Carl Reinecke, clarinet; Joseph Eller, oboe; Fedor Bernhardt, bassoon, and Hermann Dutschke, horn.

1. Nonet in F major, op. 31 (for violin, viola, 'cello, bass, flute, clarinet, oboe, bassoon and horn).....Spohr
2. Quartet in C major, for strings.....Walther
3. Octet in F major, op. 166 (for string quartet, bass, clarinet, bassoon and horn).....Schubert

December 7.—Concert by the Spiering String Quartet, of Chicago, Theodore Spiering, first violin; Otto Roehrborn, second violin; Adolph Weidig, viola, and Herman Diestel, 'cello, assisted by Miss Katherine Linn, piano.

1. Quartet in D major, op. 64, No. 5, for strings.....Haydn
2. Novelletten for piano and string quartet.....Gade
3. Quartet in C minor, for strings, op. 18, No. 4.....Beethoven

December 29 (Thursday).—Concert by the Adamowski String Quartet, of Boston, Timothee Adamowski, first violin; Arnold Moldauer, second violin; Max Zach, viola, and Josef Adamowski, 'cello, assisted by Arthur Foote, piano.

1. Quartet in F major, op. 18, No. 1.....Beethoven
2. Trio for violin, 'cello and piano.....Paine
3. Quintet in F minor, op. 38 (two movements) for piano and strings.....Brahms
4. Piano quartet, for strings and piano.....Foote

January 11.—Concert by the Richard Arnold Sextet, of New York, Richard Arnold, first violin; E. C. Banck, second violin; Emil Gram, viola; Herman Kühn, violin and viola; Leo Taussig, 'cello; August Kalkhof, double bass, assisted by Alexander Lambert, piano.

1. Trio in B flat, op. 52, for piano, violin and 'cello.....Rubinstein
2. (a) Aria in E for string sextet.....J. S. Bach

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- (b) Minuet in E for string sextet.....Boccherini  
(c) Gavot, Le Tambourin, in E, for string sextet.....Rameau  
3. Grand septet, op. 74, for piano, flute, oboe, horn, viola, 'cello and bass.....Hummel

The concerts are given in response to requests from very many members of the Institute who are lovers of music, and who desire to attend concerts that are not only enjoyable, but are also instructive.

III. Five popular Friday matinee Philharmonic concerts by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, in the Academy of Music, Borough of Brooklyn, on Friday afternoons, November 11, December 16, January 20, February 24, March 24, at half-past three (3:30) o'clock.

IV. Five Saturday evening Philharmonic concerts by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, in the Academy of Music, on the following Saturday evenings: November 12, December 17, January 21, February 25, March 25, at a quarter past eight (8:15) o'clock.

The soloists invited to assist at the Philharmonic concerts with the Boston Symphony Orchestra during the season in Brooklyn include the following: Ben Davies, baritone; Moriz Rosenthal, pianist; Mme. Teresa Carreño, pianist; Franz Kneisel, violin; Willy Burmester, violin; Alwin Schroeder, 'cello. Other soloists will be announced later.

Moriz Rosenthal will be the soloist at the opening matinee concert on Friday, November 11, and at the opening concert on Saturday, November 12.

V. A series of five piano and song recitals to be given in January, February and March, in Association Hall, on Wednesday and Thursday evenings with the following artists:

Wednesday, January 25.—Piano and song recital by M. Alexander Siloti, pianist, and Mrs. Katherine Fisk, contralto.

Wednesday, February 8.—Piano and song recital by Mlle. Aus der Ohe, pianist, and Dudley Buck, Jr., tenor.

Thursday, March 2.—Song and piano recital by Max Heinrich, baritone, and Mrs. Hadden-Alexander, pianist.

Thursday, March 16.—Piano and song recital by Edward A. MacDowell, pianist, and Miss Gertrude M. Stein, contralto.

Thursday, March 30.—Piano and song recital by Edward Baxter Perry, pianist. Soprano to be announced.

The programs for this series of concerts will be announced the first week in January.

VI. A series of choral, song and violin recitals on Wednesday and Thursday evenings in Association Hall, at 8:15 o'clock, as follows:

Thursday, March 9.—An evening of English and American ballads, glees and songs by the Apollo Sixteen, of New York, William R. Chapman, conductor, assisted by Miss Dora Valesca Becker, violin.

Wednesday, April 15.—An evening of German and American chorals, ballads and madrigals by the Cæcilia Ladies' Vocal Society, of Brooklyn (invited), John Hyatt Brewer, conductor, assisted by Miss —, soprano; Mrs. Tirzah Hamlin-Ruland, contralto; Mr. —, tenor, and Mr. —, bass (invited).

Wednesday, April 19.—An evening with Scandinavian music, by the Brooklyn Swedish Glee Club, Arvid Akerlind, conductor, assisted by Mrs. Agnes Staberg-Hall, soprano; Ernst Byström, pianist, and Miss Flavie Van den Hende, 'cello.

Wednesday, May 3.—An evening with English and French chorals, lyrics and glees, by the Prospect Heights

Choral Club, H. E. H. Benedict, conductor, assisted by soloists to be announced.

Wednesday, May 17.—An evening with modern German music, by the Brooklyn Saengerbund, Louis Kömmenich, conductor, assisted by Mrs. Alexander Rihm, soprano; Henry Bartels, baritone; Max Karger, violin; Alexander Rihm, pianist.

VII. A series of five organ and song recitals, on Wednesday evenings, with the following organists and on the following dates:

April 26.—Organ recital by Wilhelm Middelschulte, of Chicago.

May 10.—Organ recital by Harrison M. Wild, of Chicago.

May 24.—Organ recital by Everett E. Truette, of Boston.

May 31.—Organ recital by Gaston M. Dethier, of New York.

June 7.—Organ recital by William Kaffenberger, of Buffalo.

At each of these recitals a vocalist will sing three numbers. The programs and the vocalists will be announced in March.

VIII. Two oratorio concerts by the Brooklyn Oratorio Club, Walter Henry Hall, conductor, at the Academy of Music, on Wednesday evenings.

1. February 1, the Oratorio, Verdi's "Requiem."

2. April 13, the Oratorio, "St. Christopher," by H. W. Parker.

The Oratorio Club will be assisted by an orchestra of thirty-eight musicians, Gustav Dannreuther, concert-meister, and by soloists to be announced.

IX. Special and extra concerts, of unusual interest, in addition to the foregoing series, will be given during the year. Among those for which arrangements have been made, or are in progress, are the following:

1. A piano recital, by Moriz Rosenthal, at the Academy of Music, on Monday evening, December 5, at 8:15 o'clock.

2. A choral concert by the Brooklyn Arion Society, Arthur Claassen, conductor, with the assistance of an orchestra of forty musicians, Franz Kaltenborn, concert-meister, and soloists to be announced, on Wednesday evening, November 30, at the Academy of Music.

3. A special concert, "In a Persian Garden"—music by Miss Liza Lehmann—will be given at a date to be announced, by Miss Marie Donavin, soprano; Miss Gladys Hörlocker, contralto; Mackenzie Gordon, tenor, and Gwyll Miles, baritone, with interludes by Henri Marteau, violin, in Association Hall.

4. A special orchestral concert. The Chicago Orchestra, Theodore Thomas, has been invited to give a concert under the joint auspices of the Brooklyn Philharmonic Society and the Institute, in April, 1899.

[This is by no means definite, as the Thomas Orchestra may not come East.—Ed. M. C.]

5. A special orchestral concert. The Royal Berlin Orchestra, Arthur Nikisch, conductor, has been invited to give a concert under the auspices of the Institute in case it visits America in the spring and summer of 1899.

X. A series of lecture-recitals on music, open to members on the presentation of the weekly ticket, in Association Hall, as follows:

Friday, September 30, 4 P. M.—A lecture-recital by Mrs. Jeannette Robinson Murphy, of Louisville, Ky., on "Negro Slave Songs and Plantation Folk-Lore."

Saturday, October 1, 3 P. M.—Lecture by Henry E. Krehbiel, of New York, on "Folk-Song in America," illustrated with recitals by Mrs. Henry E. Krehbiel, soprano, and Miss Lotta Mills, piano.

Friday, December 30, 8:15 P. M.—Lecture-recital, by Louis C. Elson, of Boston, on "Shakespeare in Music," illustrated with song recitals by Mr. Elson.

XI. Eight analytical piano recitals by Dr. Henry G. Hanchett, director of the Central School of Music, Brooklyn, and member of the advisory board of the department of music, on successive Tuesday afternoons, at 2 o'clock, on the following dates and with the following subjects and programs:

November 1.—Subject: Rhythm.

Prelude and Fugue in D major (Clavichord, Part I.).....Bach  
Sonata in C major, op. 2, No. 3.....Beethoven  
Fantaisie Pieces, op. 1.....Schaeffer  
No. 1, E flat minor; No. 2, E flat major.  
No. 5, F minor; No. 6, F major.  
Fantaisie in C, op. 15 (The Wanderer).....Schubert

November 8.—Subject: Melody.

Prelude and Fugue in C major (Clavichord, Part I.).....Bach  
Sonata in B flat, op. 22.....Beethoven  
Maerchen.....Raff  
Spinning Song (Flying Dutchman).....Wagner-Liszt  
Fantaisie in Sonata Form, op. 5.....Saran

November 15.—Subject: Imitation.

Prelude and Fugue in C minor (Clavichord, Part II.).....Bach  
Pastorale, from Organ Sonata No. 1.....Guilmant  
Ende vom Lied, op. 12, No. 8.....Schumann  
Æolian Murmurs.....Gottschalk  
On the Mountains.....Grieg  
Sonata in G, op. 31, No. 1.....Beethoven

November 22.—Subject: Counterpoint.

Prelude and Fugue in C minor (Clavichord, Part I.).....Bach  
Toccata di Concert.....Dupont  
Kreisleriana, op. 16; No. 2 in B flat; No. 5 in G minor; No. 4 in B flat; No. 3 in G minor.....Schumann  
Walderauschen.....Liszt  
Sonata in D major, op. 10, No. 3.....Beethoven

November 29.—Subject: Sonata Form.

Fragments of sonatas, op. 28, in D; op. 10, No. 3, in D, and op. 31, No. 3, in E flat. Beethoven  
Sonatas in A minor, op. 42, first and third movements.....Schubert  
Sonata in E flat major (first movement).....Mozart  
Organ fantasia in G minor.....Bach-Liszt  
Aufschwung, op. 12, No. 2.....Schumann  
Sonata in C, op. 53.....Beethoven

December 6.—Subject: Program Music.

Nuptial March.....Guilmant  
Vöglein.....Grieg  
Vogel als Prophet, Ritter vom Steckenpferd, Kind in Einschlummern.....Schumann  
Ballade in A flat, op. 47.....Chopin  
Sonata in E flat, op. 81, The Adieu, The Absence, The Return.....Beethoven

December 13.—Subject: Pathos.

Sonata Pathétique, op. 13.....Beethoven  
The Death of Aase.....Grieg  
Isolde's Love-Death.....Wagner-Liszt  
Sonata in B flat minor, op. 35.....Chopin

December 20.—Subject: Breadth and Dignity.

The Ruins of Athens, Chorus, Dance of the Dervishes, Turkish March.....Beethoven-Liszt  
Nocturne in C minor, op. 48, No. 1.....Chopin  
Tannhäuser March.....Wagner  
Sonata in B flat, op. 106 (three movements).....Beethoven

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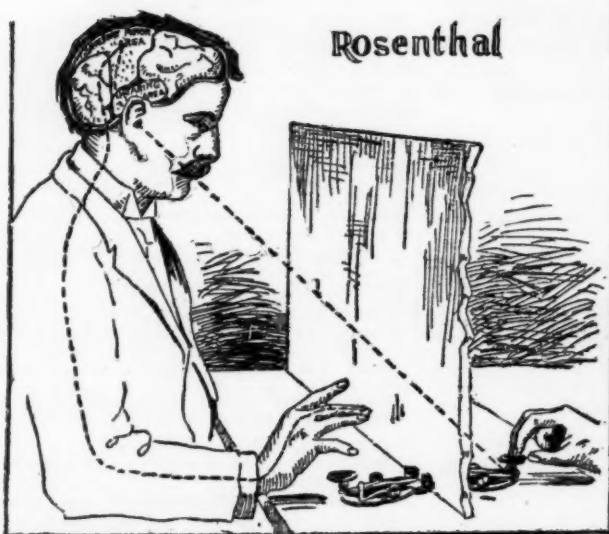
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## ROSENTHAL.



TEST MADE FOR THE SUNDAY WORLD BY PROF. FERRAND, OF COLUMBIA UNIVERSITY, SHOWING THE PIANIST'S RAPIDITY OF REFLEX ACTION.

Rosenthal

## SENSITIVE FINGERS.

## INTERESTING EXPERIMENTS MADE WITH MORIZ ROSENTHAL.

THE EMINENT PIANIST DECLARES THAT THE SEAT OF HIS TECHNIQUE WAS THE BRAIN.

Experiments made with **MORIZ ROSENTHAL**, the pianist, who is to give a recital at The Auditorium next Monday night, at the Psychological Laboratory of Columbia University, brought out results that will be of special interest to scientists and musicians all over the country, says the *New York World*.

Psychologists have not yet reached the point where they dare divide men into sensory and motor types: that is, people who think with their muscles and people who think with those indefinable things styled senses. The experiments performed with **ROSENTHAL** and with Sievekink would go far to carry out this type idea.

**ROSENTHAL**'s extraordinary rapidity of execution on the piano has been repeatedly commented on by critics. No matter what a person does there must always elapse some period of time between the presentation of an idea to the brain and the response the body makes to it. This is called reaction time. Scientists have been very busy lately endeavoring to secure

ROSENTHAL'S HAND.  
A HAND THAT OFTEN EARNS \$1,000 AN HOUR.

This is a picture, natural size, of the dexterous digits of New York's reigning musical sensation, Herr Moriz Rosenthal, the Polish pianist. The critics say he rivals Paderewski, whose nimble fingers earned him \$80,000 in one season in the United States. Herr Rosenthal cannot insure against its loss or injury by accident for more than a week.

accurate estimates of this time. It is supposed that where the senses and muscles are trained to such a degree as in the case of a pianist of **ROSENTHAL**'s reputation, this time difference must be reduced to a surprisingly small figure—that thought must travel at extraordinary speed.

In performing tests Dr. Ferrand struck a telegrapher's key, and **ROSENTHAL** was to lift his finger from a second key connected with the first by an electric current as quickly as he could after becoming aware that the other key had been struck. A very delicate machine registered the result. The average reaction time was 107 ten-thousandths of a second. It was then found that **ROSENTHAL** had not thought of his fingers on the key, but listened for the sound, and if there is such a thing as a sensory type he may be placed in it. **ROSENTHAL** has repeatedly declared that the seat of his technique was the brain, and that he was not a muscular musician. The experiments confirmed this idea. Josephy, who was **ROSENTHAL**'s master, has always been classed in the same way.

Sound traveled from the key under Dr. Ferrand's fingers to the auditory area about **ROSENTHAL**'s ear. The idea was conveyed through the brain to the motor areas and traveled down the player's arm to the forefinger of the hand in 107 ten-thousandths of a second. That is so fast that one cannot realize it. It takes the most accurate and delicate of instruments to measure such things.

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ment, on Wednesday afternoons, at 4 o'clock, at Wissner Hall. The dates and subjects to be studied are as follows:

October 19—"Melody and How It Is Constructed."

October 26—"Song Forms, Simple and Complex."

November 2—"Variations and Their Mode of Application."

November 9—"The Dance Form (Sarabande, Gavotte, Minuet, Scherzo, March, Waltz, Polonaise, Mazurka)."

November 16—"Rondo, Canon and Fugue, Introduction and Coda, Harmony and Counterpoint."

November 23—"The Conventional Form of the First Movement of the Sonata."

November 30—"The Other Sonata Movements, Chamber Music, Symphony, Concerto and Suite."

December 7—"The Application of the Leading Motive in Classical Music, Opera, Music-Drama, Symphonic Poems."

December 14—"Recitative, Aria, Chorus, Prelude, Overture, Entr'acte, Intermezzo and Fantasia."

December 21—"The Orchestra: Its Component Instruments and Their Functions; the Orchestra as a Whole."

In this course the form and method of musical composition, from the simple melody to the symphony, will be studied for the purpose of enabling those who take the course to properly understand music and the manner of its construction. Each of the subjects presented in the course will be illustrated by the playing of appropriate selections by Mr. Fiqué.

This course will be preceded by an introductory lecture to be given on Wednesday, October 12, at 4 P. M., in Wissner Hall. The members' weekly ticket will admit to this lecture.

XIII. Two Lectures on the Singing Voice, by William L. Tomlins, of Chicago, in Association Hall, on Thursday afternoons, October 6 and 13, at 4 o'clock.

XIV. A Course of Instruction in "The Use of the Voice in Singing" will be given by W. L. Tomlins on eight suc-

cessive Thursday afternoons, at 4 o'clock, beginning on October 20. A full announcement of this course will be published on October 4.

XV. Sight singing classes under the instruction of Tallie Morgan, of New York, will be held at the Baptist Temple, Schermerhorn street and Third avenue, on Monday evenings throughout the year.

XVI. Sight singing classes under the instruction of Clarence T. Steele, of New York, will be held in the Eastern District, Monday evenings during the year.

XVII. A series of children's concerts, similar to the concerts given during the season of 1897-98, under the joint auspices of the Brooklyn School Board and the Institute, by students in Public Schools Nos. 15, 55 and 75, in the Baptist Temple, the Throop Avenue Presbyterian Church and the Bushwick Reformed Church. These concerts will be announced in the monthly bulletins and weekly tickets.

XVIII. The library of the department of music has recently received a most valuable donation from the Brooklyn Philharmonic Society, comprising 6,600 bound volumes of musical compositions in sets, for the use of choruses in rendering oratorios and other choral works. Other additions to the library are needed, and especially in the direction of orchestral scores, that will enable the Institute to present to the public music of highest standing that is rarely heard. James A. H. Bell, member of the Institute, has presented his library of musical compositions to the Institute during the past summer. The library contains a large number of works, and is accompanied by a complete catalogue.

## E. C. Towne.

Edward C. Towne will fill his first concert engagement for the season in this city October 13. One of his latest folders is just to hand, showing many flattering criticisms se-

cured last year, together with notices of his appearances for the three last successive seasons with the well-known Choral Society, of Washington, D. C.

## S. Fischel's Musical Agency.

Since S. Fischel established his musical agency at 10 East Fourteenth street he has been steadily gaining ground. The bookings he has already made for this season he deems satisfactory. He is securing engagements for singers for opera, oratorio and concerts.

## Katharine Evans von Klenner.

This distinguished teacher, the accredited exponent in this country of the Viardot-Garcia method, can look with satisfaction upon the results she has accomplished since beginning her work in New York. From her studio have come singers who now hold important positions in educational institutions. Among these may be mentioned Miss Lulu A. Potter, now teacher in the Peace Institute, Raleigh, N. C.; Miss Maud Weston is in Elizabeth College, Charlotte, N. C.; Miss Florence Settle, who holds a fine position in the Salem Female Academy, Salem, N. C., and Miss Jessie Rather, who has charge of the music department in St. Katherine's School, Bolivia, Tenn.

These teachers received their musical education from Miss von Klenner, and are well equipped for the work in which they are engaged. Not only are they capable teachers, but also polished singers, having been trained thoroughly by Mrs. von Klenner. The demand for teachers of the celebrated Viardot-Garcia method is greater now than ever before. The demand greatly exceeds the supply.

Mrs. von Klenner has a number of exceptionally talented singers in her classes, many of whom will soon be ready for concert and opera work, while others will take choir positions. A comparatively few of them expect to become teachers. A number of Mrs. von Klenner's pupils are preparing for the International School of Opera.





NEW YORK, September 26, 1898.

**R**OUGH RIDER ROOSEVELT having been duly suggested for Governor of this great commonwealth, and "Gotham Gossip" having resumed, the world may now move on as of yore.

A partial tour of the prominent studios leads to the belief that we are on the eve of an excellent season for the teacher. Those trouble-borrowers who hurriedly made for their inland homes last spring, lest the Spanish fleet should destroy this metropolis, now know where they are at, and are flocking homeward. The great operatic and concert season promised is attracting others, and yet more are there who, having learned from fellow-students of the attractions of a season in the big city, come here to see, study and learn. And so, teachers all, combine artistic merit with business sense and you will receive your share of dollars!

George Sweet's hours are quite filled, Miss Alice Merritt, soprano, receiving good words from him. "She'll be a winner some day!" says the well-known teacher of Bloodgood and Fergusson. Another artist-pupil is Miss Alwine Hallenberg, contralto, of Louisville, Ky., who has just returned to a large class of pupils, after three months of study here. This young woman spent two years in Paris, but says she has learned more of the said G. Sweet than in Paris. Apropos, Sweet has just completed his twenty-eighth "century run."

Miss Marie S. Bissell, soprano of the Tabernacle, on Broadway, for over a dozen years past, is undoubtedly as well known as any teacher in New York. Her studio is constantly in use, a never-ending string of pupils moving in and out. Last season she gave as many as eighty-one lessons weekly. Among her best known pupils are Grace Preston, Mrs. M. L. Smith, George Ensworth, Miss Katherine Pelton, who returns in November from a short stay in Paris, and who has studied seven years with Miss Bissell; Miss Nellie Brewster, of Creston, Ia., and many, many others. Of the last-mentioned lady the *Gazette* of that city says:

Miss Brewster surprised her friends. As a child she was a sweet singer and a favorite with Creston people, and when she was but twelve years of age a brilliant future was predicted for her as a singer. A year's study under Miss Bissell, of New York, instructor, has developed her musical talent wonderfully. She sings well. Her voice is rich and sweet, with that melody and smoothness so essential to

a successful vocalist. She enters into the spirit of the selections, and expression is one of her strong points, being impressive and yet very pleasing.

This column will later contain reference to other prominent Bissell pupils.

\* \* \*

The music lovers of Washington, Conn., have been entertained by a concert given by the Ladies' Singing Club, of that town, which is under the direction of Arthur D. Woodruff, of New York, who makes Washington his summer home. The Ladies' Club consists of thirty voices, and was assisted at the concert by a string quartet, led by Gustav Dannreuther, and Miss Eleanor F. Lienau, contralto. Mr. Woodruff has long been assistant conductor of the Mendelssohn Glee Club, of New York, and is now the director of the University Glee Club and other choirs. The concerted numbers sung by the Ladies' Singing Club were Jan Gall's "The Roses That Would Blossom Fair" and "In May," "My Heart's in the Highlands," Chaminade's "The Mariner's Christmas," Elgar's "The Snow" and "Fly, Singing Bird," Saint-Saëns' "Now Lovely Spring" and Chadwick's "Lullaby."

\* \* \*

A hurried visit was paid to the Froehlich School of Music, 2117 Madison avenue, near 132d street, where the well-known violinist and teacher, Prof. Severin Froehlich, was busy with pupils and applicants. A partial list of his best-known pupils is as follows: David Bimberg, Alexander Lewando, Adolph Lewando, Florence Lamprey, Seymour Hyman, Mrs. Jessie F. Sachs, Miss Josie Froehlich, Charles Bestelmeyer, Lester Hirsch, Edgar Deutsch, Miss May W. White and H. Kiddle.

Mr. Froehlich received his musical education at the conservatories of Leipsic and Paris, whence he graduated with the highest honors, and coming to the United States played as soloist in concerts given by Theodore Thomas and others, and is among the first violins of the New York Philharmonic Society, having been a member of that orchestra since 1876. He has also made a creditable name for himself as a composer, his compositions being ranked of high merit.

The series of semi-public musicales, string quartet ensemble, and concerts at the hall of the Y. M. C. A. will occur as usual the coming winter.

\* \* \*

Another Harlem musician who enjoys a most comfortable home, is happily busy, with a musical better half and a son and heir who is a "chip o' the old block," is Lewis W. Armstrong. He has many pupils from other States, teaches at the Collegiate Institute, sings in a downtown church, and is otherwise constantly occupied. Mrs. Armstrong, formerly Miss Mary A. Morgan, of Binghamton, N. Y., is a capable pianist, a critic of facile pen, and a wide-awake and witty woman. Armstrong makes a specialty of clergymen's hoarseness and treats this common fault with sense and science.

\* \* \*

Jessie Shay was hard at work on a Brahms sonata, at a Steinway grand, window wide open, so that the street for a block was ringing, when your gossip ran in for a mo-

ment. The attractive, big-batted picture of her in the National Edition will not soon be forgotten—indeed, from far away Kentucky came the demand for that electro, from a manager who wants her for some concerts down there. A brilliant pianist and winning personality is Miss Shay.

\* \* \*

Arnold Kutner, the well-known vocal instructor, 18 East Twenty-third street, a favorite pupil of the renowned Julius Hey, of Berlin (teacher of Olitzka, Kutschera and others), has finished a translation of a standard work by Dr. H. Krause, of Berlin, "Diseases of the Singing Voice." Mr. Kutner has appended "Notes for Singers," by himself, and a prominent publishing house will issue the brochure. Dr. Krause has granted Kutner the sole rights and royalties, and the work is of such practical worth that it should be in the hands of every singer. More anon this later.

\* \* \*

Mr. and Mrs. David Mannes (née Damrosch) have returned from their three months' stay in the Adirondacks, where the piano, the clavier and the fiddle were kept agoing—but not all at once, let us hope! Mr. Mannes will resume his violin and ensemble lessons at 327 Amsterdam avenue, near Seventy-fifth street, and will this season inaugurate a series of private string quartet evenings; in all likelihood also in Philadelphia and Albany. Mr. Mannes has a large repertory, and has added to this the Tschai-kowsky concerto, one of the most difficult of modern works.

Miss May Brown, of 121 West Seventy-first street, has played here frequently. She is an interesting and original girl, has many pupils and goes to Summit, N. J., weekly for teaching. She will soon resume her monthly musicales.

Another violin girl is Miss Elsa Von Moltke, of Park avenue, who was soloist at the Central Sängerfest at Utica last July. She is a Hugo Hermann pupil, Frankfort-on-the-Main, and should do well. Just gaze on her name, Von Moltke!

Rossi Gisch—speaking of names, that is certainly unique, an Italian-German combination, which should guarantee temperament and thoroughness. As a matter of fact, this is exactly the case, for Miss Gisch has just these qualities. A pupil of Eichberg, Loeffler and Kneisel, she later went to Brussels, where she became Ysaye's favorite. See what he said:

I certify that Miss Rossi Gisch followed my course of violin tuition at the Brussels Conservatory during two years.

Miss Gisch is a distinguished artist, an excellent musician. She was my favorite pupil and her progress was very rapid.

I am certain that her artistic career will be very fine and that in concerts her success will be great. E. YSAÏE.

BRUSSELS, JUNE, 1897.

She has a large and varied repertory at her command, consisting of selections of a wide range, and as an interpreter of the older school she has few equals, while she is in sympathy with the best of the modern works, in the interpretation of which she has received careful and thorough training.

And this was said in Salem, Mass.:

"Miss Rossi Gisch, who has been in Brussels for two years studying under the great Ysaye, treated the teachers

Mme. Katharine  
Evans

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WILL RESUME SEPTEMBER 12.



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to some of the finest violin music ever heard in this city. Since her instruction abroad Miss Gisch has made such strides along the lines of her chosen profession that she can truly be ranked among the stars of this country. Her playing was simply magnificent and won the admiration and applause of those present."—Salem News.

"Of most attractive personality, indeed by long odds the prettiest fiddle-girl I know, Rossi Gisch must certainly make her mark here. This is what she proposes to do, and I, we, this paper, propose to help her so to do. 'Rah for Rossi!'"

\* \* \*

Bernadine Sargent had the nerve to refuse an offer from John Lund, of Buffalo, N. Y., to become soprano of his church, salary \$1,500. Originally from the State of Washington, on the Pacific Coast, she spent some years in Paris, and now sings at Temple Beth-El, on Fifth avenue. Anyone who can refuse such an unheard-of salary for Buffalo certainly has confidence in the metropolitan career. But, oh, there are so many! And the plums are so few! And the pudding so hot! Well, Bernadine is a brick, anyway!

\* \* \*

Here is Miss Emma K. Denison's unique announcement card:

SEASON 1898-99—EMMA K. DENISON—VOICE CULTURE AND SINGING.

Voice Culture.—Being a pupil of Henschel, Shakespere and Madame de la Grange, will speak for method in his branch. Years of teaching in New York and in Miss Bennett's school at Irvington-on-Hudson speak for experience.

Sight Reading.—Private or class lessons given in this branch in which the Holt method is used. Classes formed at any time upon application. Miss Denison will resume teaching at her studio on the first day of October. Terms to be had on application. Appointments made by post.

At home in studio, 138 Fifth avenue, just below Nineteenth street, third Saturdays from 4 to 6 o'clock.

Conrad Wirtz has returned from Stamford, N. Y., where he has been spending the summer, and is again ready to receive pupils. During the summer Mr. Wirtz had charge of the music at Churchill Hall and the Rexmere, giving a concert at each hotel every day. Among the guests were a number of professional artists, who very kindly assisted at the concerts. That these concerts were very successful is shown by the following notice from a local paper:

"One of the pleasantest features of summer life at Churchill Hall and the Rexmere this season has been the delightful music furnished by the orchestra under the direction of Conrad Wirtz. The Sunday evening sacred concerts have been especially fine. Mr. Wirtz is a trained and skillful pianist, and he has taken much care to have the music of the highest standard."—Stamford Recorder.

Grace Romaine, of the Castle Square Company, is a Felix Jaeger pupil of whom the latter is proud, her entire vocal schooling having been by him. These Jaeger pupils are fast becoming prominent. I run across them continually.

Willis Bacheller, formerly of San Francisco, but originally a Maine man, has been engaged as tenor of Rutgers Presbyterian Church, Seventy-third street and the Boulevard. His predecessor, Lloyd Rand, has accepted a flattering offer from the Bostonians, going on tour for ten months. He made several very successful appearances with the company at Manhattan Beach a fortnight ago.

F. W. RIESBERG.

**WANTED**—A reputable young man in the profession or acquainted with our popular line; excellent opportunity for energetic and capable man. Apply Saturday, September 24. Modern Music Bindery, 108-110 East 125th street, New York.

**WANTED**—A position by a violinist, possessing excellent testimonials and references, pupil of Bott and of Hellmesberger (Vienna school), in a city not too far distant from New York preferable; will teach or organize quartets or play solos or conduct small orchestra. Address B. & H., care THE MUSICAL COURIER, New York.

### Misunderstood.

THE *Monde Musical*, of Paris, attempts to treat the question of national music in the States after a supposed understanding of the subject gathered from the columns of THE MUSICAL COURIER.

The attempt proves once more that it is as difficult for a Frenchman to appreciate our sentiments as it is to get our language.

Our endeavor to break up an operatic monopoly, which is sapping the life of our musical instinct and hampering the movement of our real musical progress, is not an endeavor to "drive foreign artists from the States" and to "produce the employment exclusively of American musicians." Such a project, narrow, inferior and limited, may be French in conception; it certainly is not American. It would most certainly be an imagining far beneath the consideration of a paper of the importance and dignity in the art world of THE MUSICAL COURIER.

No power could be more ready or willing or glad to encourage any foreign artist, art or expression of art which might tend to the elevation and propagation of the art of our country while in it.

It is not the foreign artist THE MUSICAL COURIER seeks to exterminate from the country; it is the present system of operatic management, exemplified and controlled by the Metropolitan Opera Company, which is and has been and ever will and must be prejudicial to the real and the large, the wholesome and the progressively educative musical interests of the United States.

The reasons for this are not to be gone over here. They are too many and too palpable once seen. They have been gone over here for the past two years and will be continued to be gone over until the people, the unthinking, easily deceived people, are brought to see in what way and how the present operatic management is prejudicial.

That task accomplished, the cage opened and the menagerie dispersed, when their presence here will do more good than harm, we will be perfectly happy to welcome the Calvés, the Sembrichs, the de Rezskés, the Lassalles and the rest of the great ones to our shores. As at present conducted, they (the system, not the artists) are doing more harm than good, hence our discontent, hence the daily growing strength of the success of our protestation, hence the satisfactory spread of the popular feeling against the present system. Hence the symptoms of healthy growth that are shooting up here and there over the entire country.

We are not chasing foreign artists from the States; we are breaking up a circus.

In like manner the idea that we are endeavoring to intercept the flow of foreign light upon our home artistic life in the form of foreign education. Heaven forbid, or, rather, good, sound sense and good, sound education (both of which we possess) forbid.

Neither the American public nor THE MUSICAL COURIER, which represents it, has the ignorance or the vanity to assume that it has all that is required of artistic light and needs none from the Old World.

On the contrary, the great part of its artistic effort at present is to search for light from the old countries and from every other source.

THE MUSICAL COURIER is delighted with this search and encourages it in every way possible. Not a number is issued or has been issued for years that does not indicate this. What the people of the United States and THE MUSICAL COURIER deprecate and deplore and protest against is the going of hordes of students to Europe in search of this famous light, spending years and fortunes in the search, and coming home without it!

This unbroken result it is which has roused national attention, which has produced national discontent and which has now grown to be national protestation.

It is not the use but the abuse of good things that is found fault with and criticised. Correct the abuses both of foreign artists and foreign education management and the principle is ours. We bow the knee to art and the artist irrespective of country.

Meantime a French paper cannot wisely criticise an

American movement, as from its shut in and circumscribed life and imposed thought it could not possibly be capable of grappling with the big, broad lines and continually changing horizon of our vast and progressive civilization. All such attempt is naturally superficial.

### INTERNATIONAL SCHOOL OF OPERA.

THE International School of Opera, which has just been organized in Paris by the Ambroselli Agency, under the artistic direction of Mme. Pauline Viardot-Garcia, has issued an interesting prospectus, the pith of which was published in last week's MUSICAL COURIER.

Beside the biography of this great artist, we find under the heading "A Revolution in Artistic Education" the following important information:

The students of the International School of Opera will be taught their roles on the stage of the Theatre Lyrique, which is owned by the Ambroselli Agency. With the assistance of a competent stage manager and an eminent orchestral conductor, the pupils will obtain the necessary experience and assurance for a successful début on any other stage.

Thanks to the co-operation of Mme. Viardot-Garcia and her assistant, Mlle. de Nogueiras, the repertory will be taught in several languages.

Prominent teachers have been engaged for the classes of acting, diction, solfège and foreign languages.

A regular season of opera will be inaugurated at the Theatre Lyrique in October. Public performances will be given every day by a company of artists, and advanced pupils of the opera school will appear at these performances in leading parts. Representatives of the press, leading musicians and opera managers will be invited, and the successful débutantes will obtain desirable engagements at the hands of the agency.

In the presence of all these advantages we can safely predict a great success to this splendid undertaking, which is destined to fill a long felt want, especially for American singers.

What the American singer needs most is the opportunity for an appearance. In most cases very little reason can be found for the débuts of most singers, for they are never heard from after the débuts. Why, not, therefore, give the American the opportunity? That is the object of the Ambroselli project in conjunction with Mme. Viardot-Garcia's artistic direction.

Here in New York all the preliminary studies can be made at the studio of Mme. Katharine Evans von Klenner, at 40 Stuyvesant street, who is a pupil of the Viardot-Garcia herself and who represents her method in its fullest function. The pupil can acquire here all the preliminary training, voice placing, singing and the repertory, and thence join the International School of Opera at Paris, following up the Viardot-Garcia method, as taught here by Mme. von Klenner, by entering upon the final stages of the artistic work under Viardot-Garcia personally.

CHARLOTTE

# MACONDA

SOPRANO.

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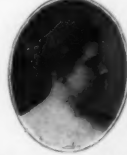
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Steinway Hall, Chicago.



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GOODRICH,**  
Bass.



**Eisteddfod at Salt Lake.**

A BIG musical festival or Eisteddfod will take place in Salt Lake City, Utah, beginning October 5, and lasting through the rest of the week. Many prominent musicians will be in attendance, and many well-known artists have been invited to perform between the contests. Here is the scheme:

**CHORUS OF 125 MIXED VOICES.**

Denver Choral Society, Prof. Henry Houseley, conductor; Emery Stake Choir, Professor Hardie, conductor; Ogden Chorus, Prof. Squire Coop, conductor; Salt Lake Chorus, Prof. Evan Stephens, conductor; Logan Chorus, Prof. Alex. Lewis, conductor.

**CHORUS OF FIFTY MIXED VOICES.**

Copper City Chorus (Anaconda, Mon.), Professor Thomas, conductor; Lehi Choir, Prof. E. Beesley, conductor; Eureka Chorus, Professor Hood, conductor; Spanish Fork Choir, Prof. William T. James, conductor; Smithfield Chorus, Prof. George H. Thomas, conductor; Preston (Idaho) Chorus, Prof. L. D. Edwards, conductor; Tooele County Chorus, Prof. E. W. Arthur, conductor.

**MILITARY BAND CONTEST.**

K. of P. band (Salt Lake), Prof. Anton Pedersen, conductor; Great Falls (Mon.) Military Band, Prof. A. V. Marino, conductor.

**MALE CHORUS CONTEST.**

Denver Male Chorus, Professor Brierly, conductor; Salt Lake Male Chorus, Prof. E. Stephens, conductor.

**LADIES' CHORUS CONTEST.**

Salt Lake Ladies' Chorus, Mme. Amanda Swenson, conductor; Denver Ladies' Chorus, Professor Brierly, conductor.

**CHILDREN'S CHORUS CONTEST.**

Salt Lake South Side Chorus, Willard Christopherson, leader; Salt Lake North Side Chorus, Alvin Beesley, leader; Davis County Chorus, Henry Tuckett, leader; Salt Lake Central Chorus, Joseph Poll, leader; Utah County Chorus, Prof. Henry E. Giles, leader.

**MALE QUARTET CONTEST.**

Apollo Quartet, Ogden; Arapahoe Four, Denver; Utah Quartet, Salt Lake City.

**LADIES' QUARTET CONTEST.**

There was only one entry for this number, strange to say, and this quartet is composed of Salt Lake singers.

**SOPRANO SOLO CONTEST.**

Dora A. Atkins, Denver; Camilla C. Avery, Denver; Linda C. Sampson, Denver; Emma Ramsey, Provo; Florence G. Carson, Denver; Mrs. J. F. Wardell, Denver; Ana Hooper, Denver; Miss Millie Pye, Salt Lake City.

**CONTRALTO SOLO CONTEST.**

Anna E. Thayer, Denver; Miss Mamie Brubaker, Denver; Miss Mabel Cooper, Salt Lake City; Elsie Barrow, Salt Lake City; Olga Wehrend, Ogden.

**BARITONE SOLO CONTEST.**

William Snape, Salt Lake City; "Deive Fyrdvdu," Ogden; J. Gordon Jones, Denver; W. Christopherson, Salt Lake City; James Brown, Denver; George L. Brandlury, Denver; Edward B. Stephenson, Salt Lake City; J. C. Lindsay, Salt Lake City; Harry B. Hughes, Spanish Fork; R. T. Evans, Schofield.

**TENOR SOLO CONTEST.**

John J. Webber, Denver; R. J. Thomas, Salt Lake City; H. Sale, Salt Lake City; Walter P. Whitehead, Salt Lake City; C. W. Mitchell, Denver; Alfred Best, Jr., Salt Lake City; D. B. Davies, Salt Lake City; William T. Evans, Schofield.

**GRAND ORGAN SOLO CONTEST.**

Crissie Lawson, Salt Lake City.

**HARP SOLO CONTEST.**

Thomas A. DeViro, Denver; Mrs. Dubois Marsh, Denver; Miss Vera Vincent, Denver.

**ORCHESTRA CONTEST.**

Grand Theatre Orchestra, Salt Lake City.

**MANDOLIN AND GUITAR CONTEST.**

C. L. Jones, Denver; Ernest Schonian, Denver.

**MUSICAL COMPOSITION CONTEST.**

"Tundall," "K. Q. X." "Bach," "David," "Cambro-American."

**Virgil.**

A. K. Virgil, of Practice Clavier fame, left for Europe on the Umbria on Saturday. He is due at Berlin at the examinations on the opening of the Virgil School for this season in that city on October 3.

**A Progressive Manager.**

A MANAGER who has achieved an enviable reputation for ability and honesty and who controls many American singers of acknowledged merit is Remington Squire. His success last season was substantial, and he confidently expects still better results this season. Mr. Squire is well equipped for the work he is carrying on. He had a sound musical education and then studied law. He was admitted to the bar and practiced for a time with considerable success. His temperament was not well suited to the dry profession of the law. He cared more for Beethoven than Blackstone; found a keener pleasure in reveling in the harmonies of Schumann than in unraveling the knotty points in Chitty and Coke. He locked his law library and opened his piano. He resumed his studies in music and at the same time worked on a newspaper. He was for nearly three years the music critic on one of the journals in New York, and was brought constantly in contact with musicians. He conceived the idea of starting a bureau for singers, and a number of prominent ones placed themselves under his management. He made a success of his enterprise from the start.

This season promises to be a brilliant one for Mr. Squire. He is now the sole manager of the following well-known singers: Kathrin Hilke, soprano; Miss Mary Louise Clary, contralto; J. H. McKinley, tenor; Carl E. Dufft, basso; Lilian Carllsmith, contralto; E. C. Towne, tenor; Lewis Williams, baritone; Charles Rice, tenor; Heinrich Meyn, baritone, and others.

Mr. Squire has made some very good bookings for these singers. He is about to secure the control of several eminent instrumental soloists. He has in mind some enterprises of great pith and moment, which will be chronicled in future issues of THE MUSICAL COURIER.

**Press Notices.**

THE continued discussion of THE MUSICAL COURIER by newspapers in Europe and here is a flattering tribute of the paper's universal high standing and its extended circulation. We are justified, for many reasons, in reprinting these notices as they appear. The latest that have come to hand read as follows:

*The Daily Evening*, Alameda, Cal., September 17.

The music criticisms of San Francisco and vicinity are given to the New York MUSICAL COURIER by Miss Emilie Frances Bauer, who was sent to this coast as the especial representative of that journal. In itself the paper is the leading music criterion of America, at once upholding a high standard of excellence and denouncing scathingly the charlatanism that makes the life of the competent musician so hard at this particularly critical period of America's musical history.

No sooner had Miss Bauer arrived on this coast than the musicians of the place she had left, recognizing her strength in combat for the real, petitioned to have her returned to them. It is our privilege that she remained here.

Miss Bauer understands thoroughly the journal she represents, and as her own highly trained taste has been developed in the line of her exquisite musical instinct, a criticism by this woman has weight and authority.

*The Daily Argus*, Alameda, Cal., September 14.

From one of our exchanges, the New York MUSICAL COURIER, we clip some paragraphs which will be interesting to our readers. They are from the issue of September 7, and from the San Francisco letter of that issue. Miss Emilie Frances Bauer, the well-known New York critic, was sent several months ago by THE COURIER people to represent its editorial interests on this coast. It is said that her unbiased and sometimes severe criticisms of concerts in San Francisco and vicinity (which she conscientiously attends in person), and her strong work generally, have done a great deal of good to the Coast.

*The Times*, Richmond, Va., September 18.

THE MUSICAL COURIER, published by THE MUSICAL COURIER Company, 19 Union square, New York, is a weekly journal devoted to music, art and drama. It contains notes and essays, historical and artistic events of the musical world from the whole civilized globe, dwells on artists of all nationalities, describes new music and art pro-

duction. This fine weekly keeps the reader up-to-date, and it is undoubtedly the best and greatest advertising medium for artists. Every musician who takes a lively interest in his art must read THE MUSICAL COURIER.

*The Review*, Spokane, Wash., September 11

Musical people will certainly receive much more than the worth of the time it costs if they obtain the National Edition of THE MUSICAL COURIER. THE COURIER was established in 1880, and this is No. 956. It contains hundreds of half-tone portraits of musicians, with biographical notes, records of musical history and much miscellaneous data of interest to those who sing or play, filling from 150 to 200 pages. This is the first section of a volume which purposes to give a comprehensive survey of music in America and American music.

*The Bookseller*, New York, September 15.

The second section of the National Edition of THE MUSICAL COURIER will be issued about November 1. This section will cover entirely different matter from the first. Many leading writers have been engaged to contribute to it. When the various sections of the great edition have been published all will be gathered together and published in a single volume, and a monumental one it will be. As a complete survey of music in America at the end of the nineteenth century it will stand without a rival and be a work of reference. THE MUSICAL COURIER is in its nineteenth year, and has reached an enviable position as exponent among the people who know of the musical world.

**"The Fortune Teller."**

"THE FORTUNE TELLER," a new comic opera by Harry B. Smith and Victor Herbert, was produced last Monday night at Wallack's Theatre, by the Alice Nielsen Opera Company. An extended review will appear in our next issue.

**Inez Grenelli.**

This delightful singer has returned to New York after a vacation during the summer months. Last season she achieved many successes and her reputation was considerably enhanced. It is likely she will be heard often in concerts this winter, as she is recognized as a singer of exceptional merits.

**Edmund J. Myer at Point Chautauqua.**

Mr. Myer reports the most enthusiastic class and in many respects the best summer session he has ever held. Pupils from fifteen different States, about thirty in all, were with him. His new scheme of study, the practical normal course for teachers, met with great favor. It was the general opinion among the teachers who were members of the class that it was the first time they had ever met with a systematized course for the study of the singing voice and the principles of teaching. Mr. Myer thinks Point Chautauqua is an ideal place and will make his summer school there a permanent institution. Weekly musicales were given throughout the entire season. Mr. Myer will reopen his studio for the coming season, 32 East Twenty-third street, Monday, October 3.

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## Opera in English.

THE CASTLE SQUARE OPERA COMPANY GIVES "A TRIP TO AFRICA" AT THE AMERICAN THEATRE.

LAST Monday night the Castle Square Opera Company began the fourth week of its engagement at the American Theatre. "A Trip to Africa," von Suppe's comic opera in three acts, was given with this cast:

Titania Fanfani.....	Villa Knox
Fanfani Pasha, her uncle.....	Raymond Hitchcock
Miradello, a European.....	Wm. G. Stewart
Antarsid, Prince of Maronites.....	Joseph F. Sheehan
Tessa, a young milliner.....	Lizzie Macnichol
Buccametta, her mother.....	Rose Leighton
Pericles, a hotel keeper.....	Harry L. Chase
Nakid, a Koptic dealer in poison and per-	
fumes.....	Frank Moulan
Siebel, an Abyssinian slave.....	Gertrude Quinlan
Hosh, servant to Pericles.....	Frank Ranney
A Muezzin.....	F. P. Veron
Majordomo.....	R. Edmonds
A Fais.....	A. Underwood

With the plot of the opera most theatregoers are familiar. The scenes are laid in Cairo, Egypt. An explorer named Miradello determines to penetrate the interior of Africa, but soon after reaching Cairo his courage and his money are exhausted. A relentless landlord to whom he is indebted is on the point of ejecting him from his hotel when Titania suddenly arrives. She is perplexed by a problem of matrimony. Unless she is married by a certain time she will lose an enormous fortune which is in the custody of her uncle, Fanfani Pasha. She and Miradello join in a plot to defeat the uncle. They pretend to get married and pose as husband and wife. The importunate landlord is satisfied, but the uncle is not. Other characters appear at this juncture to complicate matters. One of these is a pretty French milliner, Tessa, who is desperately in love with Miradello. Another arrival is Prince Antarsid, a Bedouin chief, who incontinently falls a victim to the beauty and blandishments of Titania. She quickly reciprocates his passion. Some pretty love scenes occur. Everything is tangled at the end of the first act.

Much of the second act is taken up with love-making between the Prince and Titania and between the Pasha and Tessa. Buccametta, Tessa's mother, is in love, too, and she harasses the Pasha with her caresses. There are some thrilling abductions. The Nile rises and the various love affairs are still tangled.

In the closing act everything is straightened out. Titania marries the Bedouin chief, Tessa weds Miradello and the Pasha, as a last resort, becomes the husband of Buccametta.

This material affords such a composer as von Suppe just the opportunity he wants, and he makes the best use of it. Some critics have questioned the originality of some of the music in this opera. It is conceded, however, that it is bright and moving; that there is nothing dull or slow about it.

The production was by all odds the best "first night" yet given by this company. The choruses were, as usual, strong, smooth and spirited.

Several of the principals did notably good work; but

they showed one common weakness—a too great eagerness to respond to applause and grant encores. Generous applause is a tribute to a singer's ability, but it does not compel him to repeat his performance two or three times. The average opera is too long, even without encores.

Next week Gilbert & Sullivan's "Patience" will be revived, with as strong a cast as the company can present.

## "Shamus O'Brien" in Germany.

Villiers Stanford's opera, "Shamus O'Brien," which went to pieces here for want of financial support, is to be given in German in Breslau. Mme. Felia Litvinne sings at the opera in that city this coming season.

## Against Cesar Franck.

The projected tribute to the memory of the late Cesar Franck, which is to take the form of a small monument in Paris, is not favored by Saint-Saëns, who is of the opinion that Franck's music is not calculated to benefit the artistic cause.

## Barna Engaged at Coburg.

Mme. Marie Barna is engaged for the Royal Court Theatre at Coburg, Germany. She is to be the leading Wagnerian soprano, and makes her debut as Elizabeth in "Tannhäuser" about October 10. This theatre is one of the best in Europe, as Coburg, in the Court City of Alfred, Duke of Coburg, Gotha and Edinburgh. The director of the orchestra is Herr Pohlig, one of the musical directors at Bayreuth. Among the singers who have filled this position are Rosa Sucher, Lehmann, Malten and Nordica.

## Rosenthal and Duse.

One of London's leading daily journals recently printed the following:

"The difference between Duse and Rosenthal is that Duse is intensely human and Rosenthal is intensely inhuman, for he has moments when some thing, some demon almost, seems to enter into and possess him and make him more than mortal. No mortal can work miracles, and really Rosenthal may be said to work them. This faculty of miracle working sets him apart from all the pianists I have ever heard. Paderewski could probably play any music ever composed for the piano, but I do not believe that he or anyone else could play certain music with the astonishing force, the amazing, inhuman certainty and brilliancy of Rosenthal.

"Rosenthal has moments in which he suddenly bounds away from all rivals, and defying competition leaves one breathlessly marveling at his greatness. In the Beethoven Sonate he was always interesting, in his Chopin selection full of grace, sympathy and romance. The scherzo, op. 39, was grandly given; would that all our pianists could have heard the wild, unearthly vigor of it. As for the study on the valse in D flat, and Liszt's Fantaisie on "Don Juan," they were indescribably rendered; the latter was a supreme performance, and I forgave the music for the sake of the rendering of it. As a phenomenal executant Rosenthal beats every living pianist out of the field, and everybody who longs for a new, terrific sensation should go and hear him."

## Lillie d'Angelo Bergh.

SHE RECEIVES OVATIONS IN THE FAR WEST.

Mlle. LILLIE d'ANGELO BERGH has been singing with great success in the towns of Colorado. The press has bestowed upon her some beautiful eulogiums. Here are some of the latest newspaper notices:

The song recital given by Mlle. Lillie d'Angelo Bergh Wednesday morning at the residence of Senator and Mrs. Hill was a notable event in musical circles. It was a delightful treat for the 200 or more guests composing the fashionable audience. Mlle. d'Angelo Bergh, the famous New York teacher, found that her arduous labors of the winter previous were telling upon her nerves, and so sought the restorative climate of Colorado. She has spent the summer at Colorado Springs, and before leaving for New York last week gave in Denver the morning musicale referred to. She charmed her auditors for over an hour with songs of Italy, England, France, Ireland and Germany. She has exquisite style and finish and a voice thoroughly under control. In the numbers rendered Mlle. Bergh displayed a remarkable versatility.—Denver Daily Republican.

Mlle. d'Angelo Bergh is a wonderfully charming vocalist. Her voice is sweet and resonant, and is certainly one of the most resourceful which has ever been heard in Colorado Springs. It is handled by Miss d'Angelo Bergh in an exceptionally artistic and pleasing manner, and is probably the best illustration of the possibilities of vocal development which have been offered here. Mlle. d'Angelo Bergh claims that her voice was not a wonderful one naturally, but by training it according to her own theories (so ably explained in her lecture some weeks since) it has grown into what we now hear, and it is fresh and beautiful after years of concert work and of teaching in the capitals of Europe.—Colorado Springs Gazette, September 3.

Mlle. d'Angelo Bergh is a favorite in the first concert and drawing rooms in Paris, London and New York. She has met with distinguished success, and she certainly cannot fail of doing so in these same recitals should she continue in this direction. Mlle. d'Angelo Bergh also lectures on artistic voice cultivation and voice building. Her studio in New York is noted, among other respects, in that it is there the new music is always heard first, being a favorite congregating place for the prominent artists in that city. Mlle. Bergh is a rare linguist and possesses an imposing presence. It will be learned gladly by teachers and others advanced in technical and artistic knowledge of music that Mlle. d'Angelo Bergh will spend next summer in Colorado Springs. The critical audience present Wednesday gave Mlle. Bergh an applause which must have been inspiring, coming as it did from the best musical talent in Denver.—The Denver Sunday Republican, September 11, 1898.

## Gobatti, the Composer.

A once successful opera, "I Goti," by the composer Stefano Gobatti, as been revived at Bologna and received with enthusiasm. It has had a strange history. Twenty-five years ago its success in Bologna was extraordinary, but it was never heard outside the city. The failure of a second opera by the same composer removed "I Goti" from the Bologna repertory and Gobatti was forgotten. It was brought out again as a doubtful experiment, but took with the later audience as well as at its first performance, and is now being given every evening.



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**Mrs. Julia O. Hull.**

Mrs. Julia O. Hull, formerly of New York, is now teaching with considerable success in Erie, Pa.

**Perry Averill.**

Perry Averill, the baritone, has returned to New York, having passed a delightful vacation in Switzerland. He has resumed his teaching at his studio, No. 220 Central Park South, with a large number of pupils.

**Richard Hoffman.**

Richard Hoffman, the veteran pianist, has returned to New York, having passed a delightful vacation at Rye Beach. Mr. Hoffman's health is excellent and he expects to do some effective work this winter.

**Celia Schiller Returns.**

Miss Celia Schiller, the pianist, has returned to the city after a long vacation, during which she added considerably to her repertory. Miss Schiller is in robust health and will be heard in public this season.

**Joseph S. Baernstein.**

Joseph S. Baernstein, after spending three months in the Berkshire Hills, has returned to New York. He has already made a number of engagements to sing with oratorio societies, both in the East and West, and has been booked for several symphony concerts and recitals.

**New Musical Notation.**

The Minneapolis Journal says: "An Austrian has designed a new system of musical notation, in which the different notes are represented by different-shaped characters, as circles, squares, diamonds, &c., sharps and flats being distinguished by strokes above or below the symbols."

**M. I. Scherhey's Pupils.**

Mr. Scherhey has returned and resumed instruction for the season. He has to record the success of two more pupils, namely, Miss Marie Patz, mezzo-soprano, at Fitchburg, Mass., who appeared in concert with great success, and his assistant, Miss Martha Wettengel, daughter of the well known Dr. Wettengel, sang at several summer resorts, and is at present a member of the quartet at the Collegiate Church, Fifth avenue and Forty-eighth street.

**J. B. Zellman.**

A concert was given for the benefit of the sick and disabled members of Company F, Second Regiment, New Jersey Volunteers, at the Englewood, N. J., Lyceum, at which Jos. B. Zellman and his talented pupil, Miss Bertha E. Frobisher, were specially engaged to assist. Mr. Zellman delighted his audience by singing "Le Tambour Major," by Ambroise Thomas, in a very artistic manner. In response to a very enthusiastic encore he sang

"Adieu, Marie," Adams, a song most appropriate for the occasion. Miss Frobisher sang with a well-rounded, rich contralto voice "Ave Maria," by Gounod. For an encore she sang "I've Something Sweet to Tell You," by Fanning.

**Sarah Layton Walker-Black.**

This young artist, who made a pronounced impression here two years ago, and has since been in the West, is expected here for this season, and will be heard in many prominent concerts and society affairs.

**Hastings' Songs Sell.**

The composer of "A Red Rose" received the best proof of the above caption last week when a well-known publishing house sent their royalty statement, 2,905 copies having been sold the last six months, and inclosing check for \$150.

**Enrico M. Scognamiglio.**

This well-known violoncellist, who has been away for the summer, has returned to New York and resumed his professional work. Mr. Scognamiglio visited Rome, Naples, Turin and other places of interest during his trip abroad and mingled with eminent musicians. He expects to do considerable solo work this season.

**Mees' Plans.**

Arthur Mees is developing his plans for the season, and those who know this admirable gentleman and ripe musician know that only good can come from him. For the next Albany festival he has in contemplation Bruch's "Lay of the Bell," a Bach motet, Brahms' songs for women's voices, accompanied by harp and horns, and possibly one or two of Verdi's sacred pieces recently performed in Paris.

**Organ Wrecked.**

The bell in the steeple of the High Street Presbyterian Church, at Newark, N. J., fell on Sunday night at 7 o'clock, and crashing through two floors it wrecked the organ. The accident happened while the sexton was ringing for the evening service. It is a 1,500 pound bell and was not injured by the fall. The organ was old. There was no interruption of the service.

**Tunis F. Dean with "The Bride Elect."**

Tunis F. Dean, who for years enjoyed well deserved and enviable popularity as the manager of Harris' Academy of Music, in Baltimore, Md., has accepted the post of advance agent of John Philip Sousa's new comic opera "The Bride Elect," which will open at the Montauk Theatre, Brooklyn, on the evening of Monday, October 3, under the management of Klaw, Erlanger & B. D. Stevens.

**Alice Garrigue-Mott.**

This well-known vocal instructor has returned to New York after a long vacation passed in the Adirondacks, at Lake George and other favorite resorts. During the summer she gave, in conjunction with Del Puente, a number of song recitals, which were very successful. Mrs. Garrigue-Mott has resumed teaching at her studio in the Strathmore, corner of Broadway and Fifty-second street, and she expects that this season will prove a busy one.

**Boston Symphony.**

BOSTON, Sept. 26.—At the auction sale to-day of tickets for the Friday afternoon rehearsals of the Boston Symphony Orchestra at Music Hall the prices paid for seats were the highest in the history of the organization. The largest sum paid as premium was \$325, for a seat in the seventh row of the orchestra. The next seat drew a pre-

mium of \$310, and the next \$150. Just back of these three seats brought \$152.50. It is expected that to-morrow's sale of evening concert seats will bring still higher prices.

**Mr. Van der Stucken.**

Frank Van der Stucken, director of the Cincinnati Symphony Orchestra and dean of the Cincinnati College of Music, is due here to-night or to-morrow on the steamship Lahn from Bremen.

**Money for Music and Drama.**

Receipts at all the Paris subsidized theatres last season fell off slightly from those of the year before, ranging from a diminution of 68,700 francs for the Comédie Française to 151,000 francs for the Odéon. The Grand Opéra took in 3,155,077 francs, the Comédie Française 2,147,767 francs, the Opéra Comique 1,427,371 francs and the Odéon 546,011 francs. Coquelin, at the Porte Saint Martin with "Cyrano de Bergerac," took in 2,069,732 francs, an increase of 1,160,000 over his previous season. Porel just held his own at the Gymnase, while improving the Vaudeville receipts by 200,000 francs. Antoine's receipts rose from 91,332 francs in 1897 to 432,274 francs in 1898.

**Albert Lockwood's Recital.**

John Kuehl, of the sales department of Steinway Hall, entertained a party of friends last Saturday night at his country home, "Cobhurst," near Morristown, N. J. On that occasion Albert Lockwood, the pianist, gave this program:

Sonata, op. 5, F minor..... Brahms  
Impromptu, G major..... Schubert  
Gavotte..... Chopin  
Sonata, B flat minor..... Leschetizky  
Barcarolle..... Rubinstein  
Contre Danse (6 numbers).....

Those present were: Mrs. Erdman, Mrs. Eduard Hazletine, Miss Hazletine, Miss Sutphen, W. Van Tassel Sutphen, Mr. Curtis, Mr. and Mrs. Frank Howell, Mr. and Mrs. Willis Howell, Miss Willis, Miss Shiland, Miss Cobb, Delphino McLeod Cobb, Mr. and Mrs. Henry Pitney, Jr., Miss Little, Mr. Winship, Mrs. Winship, Mr. and Mrs. Wm. F. Coxford, Mr. and Mrs. J. Alphonso Sterns, Miss Mitchell.

**Dr. and Mrs. Wiest-Anthony.**

Madame Pappenheim is proud of the prominent Philadelphia singer, Mrs. Anthony, one of her most faithful pupils. Both Dr. and Mrs. Anthony sang in the Spring Lake, N. J., Presbyterian Church all the season. She also sang at a musicale at the "Essex and Sussex" cottages. Said the local weekly of their singing:

The song recital Friday evening of last week given by Dr. and Mrs. Anthony will be remembered as one of the best concerts yet held in that famous home of good things, the Monmouth House. Both Dr. and Mrs. Anthony are deservedly in the front rank of concert singers. The songs of Dr. and Mrs. Anthony were all gems, and it is hard to mention any particular ones. Perhaps of Dr. Anthony's numbers those most enjoyed were "Honor and Arms" and the "Song of Hylies, the Cretan," though his rendition of Massenet "Elegie," with cello obligato, and "Gypsy John" received great applause. Mrs. Anthony has a soprano voice of wonderful beauty, combining purity of tone with an artistic temperament. All of her songs are deserving of special mention, from the beautiful "Cradle Song," composed for her by her husband, to the difficult aria from the opera of "Il Guarany."

Another feature of the concert was the duet singing of these artists. The quaint "Tuscan Folksongs" were made beautiful, and the difficulties of Henschel's "Gondoliera" were passed over as though all were easy. The blending of their voices was perfect, and after the closing number the audience left with a feeling of satisfaction at having heard these beautiful, resonant and soulful voices. We hope these artists may come here again.

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### THE ORGANIZATION AND THE PARTY.

DESPITE the criticisms of the Democrats and the lofty contempt of the Citizens' Union, the Republican State organization of New York presents to-day as near an approach to a satisfactory political organization as Republicans can very well desire. People who regard all organizations (except their own) as wicked are as short-sighted as the people who cannot see the very excellent reasons regarding flags, national emblems, birthland and patriotism, even when flamboyant, &c.

The political organization must exist, and its ideal condition is not when the principles it represents are best for the community, but when the principles it represents stand for the best sense of its collective members. The organization stands or falls according to its relation to the party just as the party stands or falls according to its relation to the community.

The point we make is not that the Republican party recommends itself to the voters of New York State; we have our doubts on that point. But whether against their will or not the leaders have acted so as to recommend the organization to the party—which is a very long step toward a betterment of our politics.

The people can always decide between issues. A bad policy is sure to be condemned at the polls. But the interior workings of the two parties are frequently so far away from the influence of the voters as to almost make the importance of the voter absolutely nil.

If what Mr. Croker says is true, the Democratic State organization is in the same condition, but it hardly serves as an example, because there is not a spontaneous movement within its ranks, like the Roosevelt movement among the Republicans.

What we might call the "ideal" point in the Republican State organization of New York is the more emphasized by the corrupt and disgusting methods that are prevailing in Pennsylvania, where Senator Quay is "boss." The Republicans are absolutely under his thumb and the organization represents but the feeling of one man. He may be an honest man and a goodly one, but that does not alleviate his crime—that of suppressing any expression of individual preference.

### Monday Night's Plays.

DIFFERING very little from other plays from the Adelphi and Drury Lane Theatres, "Sporting Life," as given Monday night at the Academy, was perhaps a trifle more intense, and that is the first virtue in melodrama. The play was by Cecil Raleigh and Seymour Hicks, was splendidly staged and excellently acted. In fact, the acting was the most interesting part, as the cast included Robert Hilliard, Elito Proctor Otis, Frazer Coulter, Marie Cahill and Charles Wolcott. The audience was terribly enthusiastic and showed that the play would run long and well.

Louis James, Frederick Warde and Kathryn Kidder opened Monday night at the Grand Opera House, playing "The School for Scandal." On Saturday night the trio will appear in "Macbeth."

At the Empire Theatre Henry Arthur Jones' brilliant comedy, "The Liars," was successfully produced. While there is nothing new in the theme—it is that of "L'Ami des Femmes" and many another polite comedy—it was well handled and without any of the Jonesian preaching. John Drew was quite at home in this pleasant environment, and played with his usual ease and authority.

### WOMEN STAGE MANAGERS.

THE silly season in Germany has been enlivened by a controversy as to the ability of women to become stage managers. The lady who started the discussion, Fräulein Sandrock, in a letter to the papers, finds a new field for women in stage management, especially when a weibliches milieu is involved in the piece, such as "Hedda Gabler" or "The Doll's House." One Berlin director—Lautenberg—is convinced by her arguments and will have Frau Brandt Schule as his stage manager next season.

Women as stage managers, Fräulein Sandrock might have discovered, are no novelty. Frau Intendant Präsch-Grevenburg, the wife of the Berlin manager, who knows everything about the stage, says, "As long as I have been in the theatre, a stage manager (Regisseuse) is nothing new." She mentions Frau Ernst and Frau Anno and Baroness Heldburg, who was the artistic assistant of the Duke of Meiningen. Women can be stage managers, if they have the real stuff in them. But here as elsewhere it is not sex but talent. A woman who has talent, enthusiasm and understanding may succeed. But she remarks there is a good deal of fighting involved in the business of stage management, and a woman cannot fight as well as a man.

Anna Schramm, who is a humorist, thinks the great difficulty for a woman will be the supers and the ballet.

Rose Sucher simply says, "A woman cannot be a stage manager. As a teacher of delivery she is desirable and often necessary."

Max Grube, stage manager of the Royal Theatre, Berlin drops into poetry. He has no objection to women occupying such a position, but he thinks that henceforth the question in theatrical troubles will not be "Ou est la femme?" but "Ou est l'homme?"

Aloys Präsch also falls into poetry. He singeth:

"Sex plays no role therein,  
But talent makes success.  
A good stage manager will be  
Good in a lady's dress."

Possart, of Munich, quotes Lessing's remark. When the question was put to him, "Can a parson write comedy?" he replied, "Why not, if he can?"

Heinrich Laune points to the instance of Cosima Wagner.

Angelo Neumann contents himself with "Yes, assuming personal ability," and adds his belief that the institution of female stage managers would lend new blood to the modern theatre.

Ludwig Barnay thinks women as stage managers and capellmeisters will introduce a personal cultus, and will regard beauty as more to be considered than truth. In the future we shall have to say, "Das ewige Männliche zieht was hinen."

Ludwig Fulda bewails the incompetence of the average stage manager. Usually this functionary thinks he has discharged his duty when he shouts "Quiet there!" and interferes with the dialogue. Women cannot be worse than men. A free career for men and women.

Frederich Haase considers that women of an ancient date (ältern Datums) endowed with intellect, fancy and scientific orderly knowledge, will succeed. He instances Otilie Genée in San Francisco, Frau Präsch Grevenburg and Frau Bulze. But he points out these ladies were managers and proprietors, they were the breadwinners of the company, and could dictate even to a walking gentleman. A woman manager on a salary is in a very different position. Will she be able to enforce discipline on unruly males?

Ernst von Wildenbruch, the author, like Fulda, groans at the remembrances of what he has suffered from stage managers and actors and actresses, and arrives at the conclusion that women would be as good as men. They are quite as well qualified as men. They could give to performers just as good instructions as men. Actresses would learn much better from a woman than a man. As to actors, would not any of them take a hint from Marie Seebach? "As a dramatist and man I vote for the appointment of a female manager of the stage, by the side of the male stage manager. As a dramatist, because I think a woman's hand will work with infinitely greater delicacy than a man's; as a man, because I think that business with a manageress would be more pleasant than with a manager. Stage managers are notoriously infallible, and all contrary opinion is to them what a red rag is to a bull. In such moments the soothing presence of a female—perhaps not quite infallible—stage manager would have its advantages."

On the whole, as might be expected, the actresses are hostile to the introduction of stage managers of their own sex. They agree with Herr Lautenberg, who, in spite of his having a stage manageress in his theatre, is an opponent of the movement, and who says that "where a woman director rules, there is not a pretty face or a good figure or a great actress on the stage."



## FÉLICIEN ROPS.



THE BASSOON PLAYER.

FÉLICIEN ROPS is dead and Europe has lost not only a great artist, but one who in his own field was the greatest artist of this generation.

For the last year there has been talk of his ill-health, but so hale he was—a few months ago in Paris—that his death came with shocking unexpectedness. As in Browning's song, "Death stepped tacitly and took him."

\* \* \*

Oddly enough the day he died Fleming was at my house and we spent an hour or two looking over the Rops prints and exchanging stories and reminiscences of this rare old artist—who was the Drawcansir of artists and the Cyrano de Bergerac of his day. For he, too, was a wit, an artist and a lover of the moon. Do you remember his "Amant de la Lune"? In a gray and cloudy night—through which faint stars twinkle—there stands a lean and visionary Don Quixote. White clouds are under his feet and the white plumes of his hat are a cascade on his shoulders. The moon, a shadowy girl, has come to him and he holds her by the hand and kisses her great white head. (I, too, my brother of La Mancha, had an affair with the moon, in which there was neither sin nor shame—).

"Félicien Rops," said his friend Baudelaire, "is the only artist whose name rhymes to the great pyramid."

And then he wrote in a sonnet to Poulet-Malassis these fine lines:

Usez toutes vos éloquences,  
Mon bien cher coco, Malperché,  
Comme je le ferais moi-même,  
A dire là-bas, combien j'aime  
Ce tant bizarre Monsieur Rops,  
Qui n'est pas un grand prix de Rome,  
Mais dont le talent est haut, comme  
La pyramide de Chéops.

\* \* \*

Félicien Rops was born in 1832 in the city of Namur, of one of the oldest Flemish families. He was a son of Nicolas Joseph Rops and traced his pedigree back to that Matthias Rops who has lain in a fine bronze tomb in Notre Dame of Termonde since 1449. He had a hereditary right to love and understand this Flanders, all gold and gray. In a letter written many years ago from Bruges he said: "If you have ever lived at Bruges, this old Venice of the north, which is now but a tomb, where the old Gothic palaces look down sadly on the water lilies blooming in the basins, where once a hundred ships at a time anchored; where the old women, gaunt and yellow figures of Hemling, traverse the naked quays, as if they were keeners of the past, you would then understand the profound astonishment that took me when I



"THE HANGED."

first found myself face to face with that formidably strange product, the Parisian girl. M. Prudhomme, meeting at a corner of the boule-

vard the Hottentot Venus in her national costume, would be less astounded than was I before this *incroyable*, composed of cardboard, and taffetas, nerves and rice-powder. Also—how I love them! \* \* \*

I have made over two hundred Dutch and Flemish sketches here. With the same happiness I sketch the nerve-cide eyes of Parisians and the blessed, sturdy bodies of my sisters of Flanders; I shall make you see my Zealanders. From the alliance of Spain and Flanders, this marriage of snow and sun, there have been born the most beautiful human products. Rubens knew it, he! They are fair, simple, ardent; they have the simplicity of movement of a great epic."

Always he had a nostalgia for the land of his birth—this land made for a painter's eye. "Each time I come here it seems that an old Flemish ancestor wakes in me," he said a little while ago—it was the last time he walked the dunes and watched the night fall on the towers of Bruges.

I see in the work of this great master, Félicien Rops, the quality I discern in the Flemish art of the day—the quality of strange and profound melancholy. In the painting of de Braekeleer, in the pale legends of Mooritz Maeterlinck, in the stormy verse of Emile Verhaeren, in the fervid prose of Georges Eekhoud there broods this same melancholy—like the perfume of fading flowers. With all this the old robust manner is not dead. This Verhaeren is a Berseker of verse. This Erkhoud has a grip of steel on peasant life. In the painters, de Braekeleer, Leys, Joseph Stevens, you find the robust manner of old—the Jordaenesque stalwartness. The school of painting that rose thirty years ago in Belgium was of incontestable force; and it was this robustness that characterized the Flemish period of Rops.

In his youth he was strongly influenced by Gavarni. Even in those crude days, however, he was stronger than Gavarni; even then he had the secret of those luminous whites and those deep blacks; he was more the "painter."

\* \* \*

"I have had three journals killed under me," said Félicien Rops.

His first sketches were made for *le Crocodile*, of Brussels. This was about 1852. I have seen a file of this journal and there is a great deal of Rops in those satiric drawings. In 1856 there was started in Brussels a paper that had some notoriety in its day—*Uylenspiegel*. It was in this that the real Rops appeared. At that time Gavarni's renown was at its height and Daumier reigned over the satiric press of France, but Rops had shaken off all foreign influence and found his own manner. No journal could have been more to his taste. In *Uylenspiegel*—it lived two years—he revealed himself as a painter of life and manners of the first order; at once sombre and ironic, impish and philosophical,



After an etching by Dewitt.

FÉLICIEN ROPS.



"THE ABSINTHE DRINKER."

he was Uylenspiegel himself. His drawing was clean, decisive, ironic. His observation was clairvoyant. Already the Rabelaisian spirit peeped out of his work. He took the serene view of life—this grandson of Cyrano de Bergerac, or, shall I say? of Bérvalde de Verville.



I have no intention of telling the story of Rops' life in detail. His life—it was his art. From 1865 (was it not?), when he established himself in Paris, his career has been known to those who love art faithfully. The others? They do not matter.

His work is notable for its variety and extent.

He has touched everything with equal success. The keynote of his work has been woman—woman and the devil; they are the keynotes of modern life. What has he not created? this magician. He has passed from satire to invective, from caricature to the most intense poetry, from laughter to tears, from phantasy to mad-

ness, from impish mockery to almost apostolic fervor; no man of our age has gone deeper into reality—not Balzac—and no man of our age has pursued on flecter wings the dream and the chimera. Like the great Italians of the Renaissance he has lived in his art—varied, fecund, subtle. Stretched as he was on the rack of sensations, his brain on fire, a sheer artist, Rops was yet the only really intellectual painter I have ever known. His intelligence was very fine. He knew life; he knew men and women; he knew literature—and they were all materials for his art. Brain of a poet and hand of an etcher. This antimony—a fiery soul under icy discipline—gives the word of originality of the productions of Félicien Rops. Modern to the core—modern to the most exquisite neurosis—modern as those midnight girls he knew so well, in form he was absolutely and profoundly classic.

He draws like the masters.

It would be a mistake—it is the mistake of nine-tenths of the fools who have written of Rops; it is the mistake of some fool in the *Saturday Review*—to imagine that there was in Rops' art only this woman with incessant and unreserved eyes.

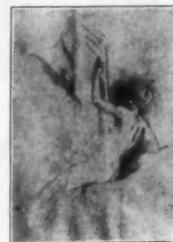
His adoration of nature was pagan in its splendor. He comprehended it; he painted it; he sang it. His "Champs" is worth an eclogue of Virgil; it has the antique melody. In his earlier work he drew the nude woman with rare effrontery of talent. In his second period he

was obsessed by the eyes of women—those modern, secular, fatidic eyes, out of which stares the soul of the dying century. Yes; during this period Rops looked at the modern woman—it was the first time that contemporary art had dared to look her in the face. The women of Stevens, the Parisians of Béraud, the English of Tissot, the stately girls of Nittis—they are but the outer husk of the woman. If from their paintings some future aesthete should attempt to reconstruct the woman of 1860-1890, he would find merely—clothes. Rops painted the soul of the modern woman. He was not God, that he should create this soul; but he discovered it—unhusked it from all its rustling hypocrisies and dangled it in the open day. Had he done no more than this, he had still been a great and terrible artist—a great modern; but he went many a step further.



I have said that Félicien Rops was a man of fine intelligence. He was also erudite. A pupil of the Jesuits, his Latin education was worthy of Erasmus; I can praise him no more highly. When in a discussion Théophile Sylvestre read to him certain passages from the Fathers, he continued the quotations from memory.

When Rops began engraving lithography had not yet fallen into the discredit from which not even James McNeill Whistler could rescue it; 'twas laudable, though, the attempt that Whistler made a few years ago. Rops drew his "Peine de Morte" on stone and that savage "Ordre règne à Varsovie." But after all the burin was his tool. That etching "Le Pendu"—Rembrandt might have signed. It is the one picture that ever brought Zola to his knees. You know it, I daresay; a man hanged from the clapper of a bell, the body swaying among the rafters of the belfry. The study was made from life—or death. In a Spanish village Rops came upon a man who had hanged himself for love. The alcalde could not reach the village for hours, and no one dared cut down the body. So for four hours the carcass hung there and Rops sketched it. Rops' needle had no reticence and no hypocrisy.



Woman possesses man, but the devil possesses woman; it is an old truth; it was old when Robbie Burns chiseled it into an epigram and an epitaph.

There came a time when Félicien Rops was obsessed of the devil. Naturally enough he found that the conventional notion of the devil is wholly wrong. He discovered that the devil is always in close touch with the Zeitgeist. Persons so diverse as De Foe and Marie Corelli reached a similar conclusion. In his admirable "History of the Devil" Daniel De Foe lays great stress, and justly, upon the devil's quality of being up to date.

In the Middle Ages the devil was wont to appear monstrous; to Saint Romualdus he showed himself as a vulture (which is his true nature), and to Evagrus as a clerk, and to others as a goat or a green cock. Bodinus saw him once as a man in decent black, booted and spurred. Of late years Verlaine saw him as a goat. Israel Zangwill, who is an unbeliever, records a recent manifestation of Satan in which he appeared as half Yankee and half satyr. But these are all rare. In his days of obsession Félicien Rops saw the devil as quite a modern person.

To him it was as a gentleman in sober dress, a peasant or a professor of higher mathematics that the devil appeared. In this he was in agreement with the best experts of diabolology, as you will see by a casual reference

to the "Daemonolatrae" of Remigius (lib. 1, cap. 14), and Delrio's "Disquisition" (lib. 2, quaest. 6). When he came to illustrate Barbey d'Aureville's "Diaboliques" he created a series of Satanic etchings that will outlive the book.

See, then—

Satan semant l'ivraie.

Paris sleeps in a gray night and monstrous over the city towers the figure of the Sower of Tares; his wooden shoes of a peasant are planted one on the towers of Notre Dame and the other on the roofs of the Rive droite; under the arch of his lean legs plows the Seine, leprous with moonlight—

From the bag on his arm the Sower takes the Tares and with a mighty gesture scatters them far abroad. And the tares that he sows are the souls of women and the larvæ of women, and they are the seed of evil.

Half-peasant, half-Yankee, with an inscrutable modern face, his chin-beard wagging, this devil towers over Paris, monstrous.

In other days Félicien Rops exorcised the devil. He had been the



"ORDER REIGNS AT WARSAW."





painter of women. He had been the painter of the devil. It was but a step—

He became the painter of music.

I should preface my account of Félicien Rops and Music by a slight explanation of his salvation from the devil.

Thus:

I have already told you that he believed (with Israel Zangwill and Huysmann) that the modern devil was to be seen oftenest in the guise (not of a goat, as King James saw him, nor of a green cock, nor of a woman of extreme beauty, as he appeared to Saint Andrew) of a modern man and of a Yankee. It was to affirm or destroy this impression that he came to America. Of his journey he said many interesting things. It was a subject on which he would always talk. He said the Yankee was impassable; the Indians still bore traces of barbaric pride, even in their melancholy decay. He had been amazed at the femmes-à-lunettes of Boston; he had found blue-fishing great sport (to my thinking it is a business that would degrade the meanest angler) and he had seen a house being moved through the streets. All this, to be sure.



"THE LOVER OF THE MOON."

In addition he had heard Wagner.

He had been exorcised of the devil, though I do not know (only the dear Lord knows) but that seven worser devils did enter in.

It was in his old studio in the Rue de Grammont; and Félicien Rops said:

"Wagner has never influenced me. I know it is the fashion to say that Wagner is the author of the recent revolution of art—painting as well as literature—but," and here he smiled his complicated smile, "I daresay I am not Byzantine enough."

It is a criticism like any other.

The irrefutable fact remains that it was Wagner in New York that exorcised Rops of the devil.

"To-zol-mi-va-to!" jandez, mon betit lami, jandez gome moi! And I see still the two heavy fingers, round as Frankfurt sausages, beating time on the edge of the table.

"Whence did he come, this father Büch, who gave me these strange lessons of solfège, about the year 1850, in Namur, in Wallony? 'Tis quite a story," said Félicien Rops; "smoke and hear. He was clarinetist in a Saxon regiment of foot. After Waterloo his regiment came one fair evening to Namur, to spend the night. Karl-Ludwig Büch was assigned a lodging in the house of a baker, who had a very pretty daughter. Karl-Ludwig was blond as a parsnip, he had a good ear and a tender heart; now the Walloon girls have the beauty—and the malice—of the devil, and when morning came Karl-Ludwig was in love pour la vie. Did he desert—for love's sake? Or await his discharge? It is a point of history that will remain forever in darkness, for father Büch had the discretion of the tomb. However, it was on the 3d of September, 1815, that Karl-Ludwig Büch wedded Marie Josephe Wilmart, the pretty daughter of the baker of the rue des Fossés-Fleuris, who had, as every baker's lass had in those days, a pocketful of crown-pieces, enough to gladden any Saxon clarinetist. Twenty-three years later, when I was at the College N. D. de la Paix, translating the "Epitome Historiae Sacrae" of Father Lhomond, she was still pretty enough to make a bachelor sigh. Like many Germans, Büch had the soul of a true musician. Once a week he used to pass an evening at our house, with von Gelroth, another German, who had left the army to enlist in the matrimony of Namur, and who, like Büch, played all instruments. The soirée was simple: One brought up three bottles of old Namur beer, del vie Keute—Büch took his bassoon, Von Gelroth his flute, my father played the piano. They played old pieces of Sebastian Bach, little known then, and then for a rest, the sonatas of Steibelt.

"And who was Steibelt?"

"I do not know, but he must have been someone then, for all his publications were ornamented with his magnificent portrait in a halo of cupids. I used to lie on the floor, studying the pictures in an old volume of Jacob Kats. I turned the pages very softly, so as not to disturb the musicians.

"The trios finished, my father opened the famous terpodion—the only one in Namur—and played until 11 o'clock—never later. The terpodion! It was my passion. Why have they let it fall into disuse and oblivion, this marvelous instrument which sang like an organ and had the charm and veiled sweetness of the hautbois, and which nothing can replace?"

"Poor father Büch! I see him still, in the orchestra of the theatre, waiting his turn."

It was thus he drew father Büch, "waiting his turn"; a sketch of the

picture is reproduced on these pages. It was while waiting his turn that father Büch composed his opera, "La Cholie Ville de Namur."

Have you seen Félicien Rops' "L'Ariette"—a charming fragment from the days of the Directoire? The girl who plays the harp is not unattractive, but all my admiration goes out to this ingenuous and timid youth who plays the flute.

"A flutist in love is a dangerous man," has been said.

But of all the plates that Rops calls "Fantaisies and Variations for Divers Instruments," the most astonishing is the "Fantaisie pour Violoncello."

I. The musician scrapes ecstatically; his dog watches him not unappreciatively.

II. The musician becomes nervous, his bowing eccentric; the dog inquired, stands up on his legs—and watches.

III. The violoncello has become a contrebasse; the musician also has become elongated, and his fury goes crescendo; as one scenting danger, the dog barks.

IV. Still the contrebasse has grown and has taken on the lines of a death's head; the musician monstrously long, and suspended from his instrument, sways in the air; the dog leaps and tries to drag him down by the coat-tails.

V. The head of the contrebasse has become a death's head, whence the musician hangs, like a broken puppet; the dog having missed his leap has fallen and lies dead on the floor, his four feet in the air.

It is a symbol—like the Euphorion of the second part of "Faust;" and it is an astonishing and original feature of a man killed by a fixed idea; and it is a picture of a man devoured by his art—his poor brain snapped even as it pursued the Dream; and it is Shakespearean, and this death-head is the



"THE COLD DEVILS."

philosophic skull of Yorick that was dug up in the graveyard of Elsinor; and it is the devil of a picture, and it is a picture by Félicien Rops; dixi.

To-night I shall write no more, though I have only touched here and there—vacillating like the butterfly which is the signature of Whistler and was the soul of Greece—the marvelous and many-sided genius of Félicien Rops. God rest his bones in peace; he was a very great artist and sombre of thought. Like Rodin (the only artist with whom one can compare him in these days of timid, hypocritical and debased art) he walked ever under the shadow of fate. It was a Greek doom. His philosophy of life was dark and grim. In humanity he saw the devil and he saw the woman—as he saw them he pictured them. In his etchings, his water-colors, his paintings, you may see humanity as he saw it, neither clean nor heroic, but very sad and very terrible. Above all he was not a hypocrite. Think of it—an artist and not a hypocrite. He painted woman and he painted sin—in their invincible nudity. Perhaps he should not have shown them to Tartuffe; but Tartuffe will never know—Tartuffe can never know. You had no reputation, but you had glory.

And so, farewell—

VANCE THOMPSON.

## The Playgoer.

Hermann Engel, a young artist, and the particular friend of the late Rev.

Athanasius Dunn.....Sam Bernard  
 Bob Tyke, a hard luck story.....Charles Jackson  
 Leaky Loomis, a sentimental burglar.....Dan Collier  
 Abner Gooch, the Sheriff of Hopkins Co., N. Y.....Wm. Burress  
 The Chevalier Maginnice, a sleight-of-hand artist.....George Rollins  
 Ambulance Surgeon.....Miss Harriet Sterling  
 Helen Hastings, councillor-at-law, the foster-daughter of the late Rev.  
 Tony Tostevin, councillor-at-law, Helen's friend and legal partner.....Miss Maud White  
 Georgiana Dunn.....daughters of the late.....Miss Grace Freeman  
 Evelina Dunn.....Rev. Athanasius Dunn.....Miss Helen Potter  
 Aurelia Staggers, a "Family Fireplace" novelist.....Miss Helene Lacy  
 Birdie Egg.....members of the.....Miss Vivian Townsend  
 Gertie La Platz.....Eldorado Vaudeville Co.....Miss Annie Black  
 Frixie Flitters.....Miss Lilian Collins  
 Madame Etna Vesuvius, famous for her muscle and her music,  
 Miss Alice Atherton

The play was the "Marquis of Michigan," and Sam Bernard made his first appearance as a star, with an indubitable right to the centre of the stage. The play fitted the star well enough. It was built round him loosely enough to make room for his Weber & Fields dialect and the comical mannerisms that won him a reputation. Glen McDonough and Edward W. Townsend have really knocked up the framework of a very delectable farce. 'Tis far more ambitious than the common or garden variety. In the character drawing there is a good deal of the real comedy manner. Enfin, there can be no question that the Bijou audiences approve both the play and the players.

Sam Bernard's role is that of a rich brewer's son, whose taste for art has led him abroad. In Sicily he and his party are captured by those useful dramatic personages, the brigands. Among his companions are a wealthy old gentleman, who wishes to make a will, leaving his fortune to a pretty girl lawyer in New York, and the strong woman of a vagram circus. I need hardly say that there are neither pens nor paper to be got at. Under the circumstances it is only natural that the will should be painted on Sam Bernard's back—the old man dictating and the strong woman transcribing.

I wonder when this idea, which is making itself so common in plays and novels, first got into literature. In "Le Cas de Mademoiselle Suzanne" of M. Ch. Aubert it was complicated with quite un-American naughtiness—and yet how droll it was and Rabelaisian! The use made of it in "The Marquis of Michigan" is much nearer Rider Haggard's version, "Mr. Meeson's Will;" it was quite proper and amusing enough, if you are amused by a dialect comedian undressing behind a screen—the masculine Martinot!

The circus woman, with true professional modesty, has insisted on marrying the man she has made what M. Zola would call a human document. Then she is supposed to fall over a precipice to her death. The old man dies and the dialect artist finds his way back to New York and the handsome girl lawyer. As all this takes place before the rise of the curtain it has to be exposed in dialogue of a more or less entertaining sort. However, when once the exposition is made the play proceeds at the regular farcical jog-trot. The human will and testament gets himself into court

Sam Bernard in



in time to save the girl lawyer's fortune. His circus bride turns up, but is prettily euhured by the appearance of a former and half-forgotten husband—that such things should be!—who solved the trivial complications of the plot.

The main value of the piece, as I have intimated, is the propriety with which it fits the new-hatched star.

Perhaps the authors' one mistake is that of having tried to make a sympathetic

and tolerable lover out of him. He is not a pretty person and he does not lend himself readily to that sort of thing. Sam Bernard is a droll. As a low comedian he is an efficient entertainer. At present, I suppose, the main question is, whether there is enough of him to make a star. I daresay there is. Plenty of players are starring on less. Even Pete Dailey was once a star. At Weber and Field's Sam Bernard did not crane himself very high above his fellows. He was only part of the fun. In his new venture it is not enough that he should be just as good as he was before. For some reason or other the star is expected to furnish more entertainment than



all the rest of the company put together. It is the penalty paid for the big type. Probably there will be enough spectators who will discern this superabundance in the new star to make his venture a success.

Miss Alice Atherton did as much as anyone to make the piece successful. Her songs had the right comic quality. Her burlesque of Ophelia's mad scene, her parody of classical poses were capital. Miss Atherton learned her business in a rough but not unadmirable school. The company is a good one. Miss Harriet Sterling was a decidedly handsome and effective lawyeress—or whatever it is called—and William Burress, doubling the parts of a hypnotic fakir and a yokel, was always energetic and usually funny. Charles Jackson and an armful of pretty girls, including Miss Maud White, added gaiety and no indecorum.

On the whole it might be a duller play and worse played, and still be amusing.

Miss Viola Allen has launched "The Christian." Hall Caine's religious melodrama slid smoothly down into favorable water and all is well.

I did not go to Albany (though Steinberg of the *Herald* went and unleashed his adjectives) to witness this notable event. It was easy enough to forecast the sort of play Mr. Caine would make of his sappy and hypocritical novel. There is a good enough love story in it—one of those absurd and sentimental complications that tug at the popular heart strings. The twaddle of stage morality and church missions doubtless abets the interest. Since the success of "The Christian" means Miss Allen's success in her stellar career, I certainly wish it good luck and good fortune.

We shall have an opportunity ere long of seeing what the Albany verdict is worth. For the present the fact that Mr. Caine is satisfied may suffice.

Sentimental playgoers are responsible for the advent of the Hall Caines, and they have a deal to answer for. I have no particular objection to silly novels, nor do I nourish any active antipathy to silly plays. But I dislike—and dislike intensely—the hypocrisy of the Hall Caineish literature. In "The Christian," for instance—

As E. W. Townsend said to me the other day, Hall Caine has taken one of those nasty situations of "The Conquerors" sort, and gilded it with mock-religious cant. Now Paul Potter's frank appeal to the passions is at least reasonable, but Hall Caine goes about the same business with a snuffling hypocrisy that sets my teeth on edge.

He is an uncommonly exasperating blend of Pecksniff and Uriah Heep. Religious cant is bad enough anywhere, but it is most abominable in the theatre.

There are two weeks more of "The Royal Box" at the Fifth Avenue Theatre. Charles Coghlan's press agent sends out a statement beginning with these words: "It is seldom an actor can write a play, which meets public approval, and at the same time play the principal character himself in a manner that captures applause."

Mr. Coghlan should have done with this silly pose. He is no more the author



of "The Royal Box" than his boy-in-buttons. The play is the "Kean" of Dumas père. The version Mr. Coghlan uses is an old one, though he has, to be sure, added a few tags and pourpoints of his own. His pose of "author" is inexcusably silly.

There is something to be said, I think, for Edward W. Townsend's contention that the dramatic interest in Augustus Thomas' play, "The Meddler" is weak—and is weakened—mainly by the realism of the characterization.

It is still a question—even after Ibsen and Tolstoi—how far a dramatist can go in the exact transcription of life, without injuring the clearness or the interest of his drama. Now the quasi-genteel people in Mr. Thomas' play are presented with a certain Tenderloinish realism of mood and manner that goes far to dissipate the interest of his story. This cynicism of the midnight café is real enough in its way, but its way is not that of the social comedy at which Mr. Thomas aims.

His women are an exception to the realism of Mr. Thomas' characterization. They all smell of tobacco and beer.

Among the Swedish contributions to the drama are Strindberg's "Margit" and "The Woman of the Future," by Harold Gote—whose name I write for the first time. In that northern realm, if one may believe the novelists and dramatists—Neijdenstam and Strindberg—woman is arming herself for a desperate attack on the seventh commandment. These blonde and ferocious women of the north are pitiless in their enmity to what they call official morality. They are Puritans at heart. They hate sin and they would fain have this especial sin blotted out of the law, in order that they may in all sinlessness follow their impulses. In "The Woman of the Future" Harold Gote has sketched this new type of the woman who is no better than she should be, but has a thousand and one reasons, philosophic, ethical and sociological, for her "revolt." Of course, it used to be called by another name; but revolt sounds better and I am delighted to welcome the innovation. In Scandinavia the play is creating the same sort of hubbub that was raised by Bjørnson's "Glove" and Ibsen's "Doll's House."

Efra is a celebrated danseuse; for five years she has kept house—to use the Second Mrs. Tanqueray's pretty phrase—in an isolated castle with a Swedish gentleman; she is in ill-health, worn down by the loneliness and aimlessness of her life—she who had spun and glittered in the inspiring glamor of the footlights. Atle, the younger brother of Efra's husband, has been to Paris and picked up the latest fashions in morality. He understands Efra and the spirit of moral revolt that has led her to keep house with his brother. Ivar, the brother, like most rakes, is a very moral man and hopelessly old-fashioned in his theories of woman. He wishes to have his union with Efra consecrated by the church. His good, old father even comes to urge this regularization of their union. Efra revolts and in a brutal scene (but it makes the hit of the play), declares her freedom and strikes the good, old father in the face.

(It reminds me of the discarded lover's pathetic query:

"Perhaps you were right in declining my love,  
But why did you kick me down stair?")

Only the young brother Atle sympathizes with her—with her theories and her sufferings. Between them there grows a "communion of souls." She comes to love him and she sends him away. At the back of the stage you see him hoist sail and vanish Paris-ward forever. And Efra falls from illness to delirium and in her delirium betrays her secret.

The scene passes in her chamber, Ivar enters and, joyously for all her weakness, the mad New Woman cries: "Atle, you have returned!"

Ivar, taking her in his arms: "But it is I, darling; do you not know me?"

Efra embracing him: "You will never leave me again, will you?"

Ivar: "I have not left you for a moment, dear."

Efra: "Ah, what troubles I have borne for you, Atle; and now I shall find peace!"

Ivar: "Say, Ivar, darling."

Efra: "What use is all our love? We must separate all the same. (More feebly), I thank you for coming, Atle."

Ivar: "What do you mean? What do you say? You cannot mean—it is terrible!"

Efra: "I do not want to die, I will not die—unless you follow me."

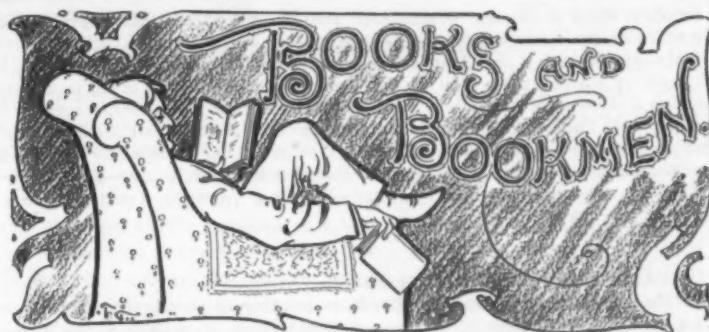
Ivar: "Darling, I will follow you."

And the woman, crying out the name of Atle, dies. The old father tells Ivar the woman's secret; but he will not believe—he will not have his illusion slain; and yet when, alone, he kneels by the death-bed, the knowledge of this woman's secret comes to him. Does he reproach her? Not at all; and it is quite in accord with the new Scandinavian psychology that he should reproach himself. In the "Doll's House" it was not Norah, I believe, but the husband, who was at fault. And so Ivar kneels and puts his arms round the dead woman and says: "Pardon me for having for one moment thought ill of you. Forgive me for not having understood at once. I should not have taken so long to discover the truth, my darling. You have been faithful unto death. If now, I could give you the crown of life—love—with him who might have made you live, I would do it gladly. Thus, I am the cause of your death."

And upon his tears and cries of "Efra, Efra!" the curtain falls.

VANCE THOMPSON.

FANNY DAVENPORT (Mrs. Melbourne McDowell) died Monday at her home in Duxbury. She was born in 1850 in London, and was the daughter of E. L. Davenport and Fanny Vining, players well known in their day. She was brought to this country in 1854 and in 1857 made her début on the stage. Later she joined Mr. Daly's company, and then began her career as a star. Of late years she has been identified with the Sardou mania.



Paul Adam



CANADIAN literature is by no means represented by the two or three minor poets who pipe their Canuck lays up and down Park Row. Such poets as Duncan Campbell Scott, William Henry Drummond, Frederick George Scott, Bradford Daniels and Alexander Laing are far too little known in the States. Fortunately there are a number of excellent Canadian periodicals that cross the border once a month to keep us in touch with the art and letters of the Dominion. One of the best of these publications is "Our Lady of the Sunshine," which is issued as "Morang's Midsummer Annual." I rather like the title; it is an effective and proper retort to Kipling's ignorant "Lady of the Snows."

In this handsome magazine you will find many an exquisite page of verse and prose—the real wild flowers of Canada. The Countess of Aberdeen contributes a fanciful and poetic sketch, "Where Dwells Our Lady of Sunshine," and Sir James Edgar, the

Speaker of the House, a capital article on "Ottawa Summer Sports." In addition to many short stories and poems of merit, there is a great deal of valuable information about Ottawa, Montreal, Toronto and Windsor. The number is profusely illustrated and there are a half-dozen reproductions in colors of famous paintings by Canadian artists—Wyley Grier's "The Lady of the Lake" and "The Oxen" of Maurice Cullen are exceptionally well rendered.

And here, by the way, is Mr. Duncan Campbell Scott's "Summer Song"—a song well worth the singing:

Leave the purple violets peeping  
From the veined leaves,  
Leave the amber river creeping  
Through the iris sheaves;  
Maidens leave the shady wicket  
Where the bee-hives drone,  
Seek the spring-head in the thicket,  
All for love alone.

Hide the scythes within the maple,  
Leave them in the shade,  
Leave the daisies white that dapple  
All the clover glade;  
Laddies leave the drowsy meadow  
With the swathe half mown,  
Seek the spring-head in the shadow,  
All for love alone.

Surely prime will end in proving  
Age a plant of ruth,  
Rosy age with root in loving  
Is the flower of youth;  
Sweetest hours are fleetest rovers  
When their wings are grown,  
Lure them, happy, happy lovers,  
All for love alone.

—Duncan Campbell Scott.

The Canadian Magazine lives up to its title; it is the magazine of Canada. It has nothing to lose from comparison with any of the English or American magazines. In the September number Edward Farrer has an important article on "The St. Lawrence Route and the Manitoba Grain Trade," while Sir Charles Hibbert Tupper, the late Minister of Justice, discusses "Canada's International Status." His conclusion is that "We may debate about the growing importance of Canada in imperial councils, we may discuss the question as to whether the mother country ought or ought not to concede treaty-making powers to the Government of our Dominion, but there is no room for the discussion of this proposition: that so far as an international status is concerned, England, as in Milton's time, is standing 'with all her daughter-lands about her,' and to the nations only England speaks for Canada."

Sir John G. Bourinot contributes his eleventh paper on "The Makers of the Dominion of Canada"—a series of historical value; the continued story is "Anercestes the Gaul," and it promises well; the "Current Events Abroad" is quite up to its usual excellence. It is this feature, by the way, that, as much as any other, has given the Canadian Magazine. It is signed by John A. Ewan. Among the editorial comments I find this remark by John A. Cooper:

"If the women of America were good, this would be a beautiful place in which to live. Many of them are pure, innocent, thoughtful; desirous of bettering the world; unselfish in the spending of their own and their husband's money; not given to back-biting or slander—in fact, as angelic as the world will allow. But these form but a certain percentage of the total of our womankind. The others love display and idle

pleasures; spurn gentleness, womanliness and knowledge; and lead empty, artificial lives."

My dear confrère, the American woman is no better and no worse than her old-country sisters. She's a bit noisier, it may be; she tends too much to swagger; she has a rather silly ambition to flap her wings and crow like a cock, forgetting her more proper function of sitting on the nest; but take her all in all she is just about the same as her quieter sisters over sea. Women are the same world over. They are indifferent to degrees of civilization, being—it is gallant to say—quite above it. "They are not much; they are but what God please"; but the American variety is quite as good as any other.

Among the book notes I find this interesting paragraph:

"We are interested to hear that Dr. Rand has been employing the summer vacation amid the sea-breezes of his favored Minas Basin, in making a careful selection from the Canadian poets for a 'Treasury of Canadian Verse.' The work, we believe, is now near completion, and will represent a large company of writers—well on to a hundred and fifty in all. The selection will be chiefly of the lyrical kind, and will not include any of the French, nor, with few exceptions, any dialect verse. Dr. Rand has given a thorough reading to some two hundred volumes of native poetry, besides a mass of fugitive verse. Of the latter he writes that while a great deal of it is weak and inartistic, yet 'there are silver threads of great beauty and much solid gold.' Brief biographical notes will add to the interest and value of the book. William Briggs will issue an edition for the Canadian market in good time for the Christmas trade. It should have a great reception.

The Saturday edition of the *Mail and Express* is the most readable of all the stately dailies. One may not agree with its opinions—in fact, one usually does not—but



there is a great deal of satisfaction in the disagreement. Of late it has published a great deal of original fiction, and much of it has been of great literary merit. Last Saturday there was published a "Tale of the Ocean," by W. S. Quigley, that is quite as good as any page in that good sea-story, "The Nigger of the Narcissus." Mr. Quigley knows the sea and the ships and the life of the seafarers, and he writes of them with a fine and sympathetic realism that is wholly admirable. We have produced no good sea fiction since the days of Cooper and that rare genius, Herman Melville, who wrote those glorious classics, "Typee" and "Omoo." There is plenty of room for Mr. Quigley, and he has, indeed, the field to himself. In his "Tale of the Ocean" one of Mr. Quigley's characteristic

Yankee sailormen is telling how a man was swept overboard: "We lost him that afternoon. We were foam to the catheads. Hurrying waves were running with weight and bursting into sifted snow with the drive of our great bow. The wind had crooned a melancholy wail all that day, and it was plain that the creaking blocks and straining forestays foretold no baby blow that night at least. We had to get her down to lower topsails finally, and one or two of us lay out on the jibboom to clear the downhaul of the inner jib which had become jammed. He was the first to reach the mess, and I was just in his wake. Big Jake, who was at the wheel, eased her off a bit to give us a show, and just as we had everything cleared down went the head and a smother of white water broke in a towering cloud over us.

"When her nose lifted again he was gone. There was no saving him then above all times. Still we wore ship. Might as well have looked for last year's snow as to have found him in that boiling caldron. So we put her to it again and that night we all felt a bit guilty. Not that we were responsible for his death in any way, but somehow or other his poor, mute chest, with his well-worn sou-wester lying on top of it, made us feel as if we owed him something that we hadn't paid him. That chest couldn't stay there if we wanted to moor in Slumberland that night, so we broke it out and stowed it away in the carpenter shop. We might as well have let the duds remain there for all the sleep we got that night. The wind kept sighing and sighing like a dirge, the bo'sun said, and whatever part of the fancy the wind left undone the eternal roaring of the sea finished. It was all hands and jolly lots to do until long after the morning watch. All hands, I say, except for that poor chap who had sounded his fathoms and lay, in the blackness out there, God alone knew where."

That has the right swing to it; I do not know that it could be better done; so sincere and so competent is it that it is art of a very high order.

I have received a copy of Gyp's "Israel" (Flammarion, Paris)—ohé, maman!

Madame le Comtesse de Mirabeau-Martel is always entertaining; in her victorious gaiety and irresponsibility she represents well enough the France of our day. She is a grande dame—the only one to-day who condescends to blacken her pretty fingers with ink and knit her pretty brows—and she writes like one. We all know her dainty prejudices. In the first place, she will have nothing to do with the

bicycle. She believes in love—the gay, witty, adventurous love of the pretty aristocrats. She does not like the Jews—nor the new women, nor the republic.

She belongs to a past that was other than ours—to the vanished past of the Second Empire. In "Israel" she is witty and audacious as ever. Her chief objection to the Jews seems to be that they are not picturesque. 'Tis a fault that may be remedied by Paderewski's device of long hair. There is nothing like long hair for hiding the commonplace and bringing out the picturesque. And then—all the Semites that Gyp knows speak with a German accent; naturally enough this is intolerable.

I have been called to account for including Paul Adam among the dilettanti anarchists—those eloquent theorists who egg on the Ravachals and Lucchenis to murder. M. Adam is an avowed and impenitent anarchist. He proclaimed his theory often enough in *l'En-Dehors*, and as editor of the *Revue Blanche* he made that magazine as "forward" as any of the dingy pamphlets issued by the "Wolves of the Marne" and kindred bands of reds. In his best book, "Le Triomphe des Médiocres," he hails Emile Henry as a compagnon and Pallas as a martyr. I daresay his anarchy is purely sentimental, but he cherishes it none the less warmly. And these sentimentalists have always been the most dangerous members of society. The man who gets it into his head that it is his business to alleviate human suffering and instruct the world in matters of the highest importance, is always dangerous; and when his purpose is complicated with a tender heart it is more destructive than picrate of potassium.

V. T.

## NOTES OF THE PLAY.

DAVID BELASCO says that Charmion has become so popular in London that the young men "walk about the streets wearing Charmion garters." The beginning of a new order—Knights with the Garter.

Annie Russell's support in Laredan's "Catharine" will be in every way worthy of the actress—the most intelligent person, male or female, on the American stage. The cast will include Elsie de Wolfe, Mr. and Mrs. Le Moyne, Ethel Barrymore, Joseph Holland, Frank Worthing and May Buckley.

The following is the cast of the "Hotel Topsy Turvey," which is to follow "The French Maid" at the Herald Square.

Flora, proprietress of Cluny's Colossal Combination	Marie Dressler
Mariette, servant to Moulinet	Edna Aug
Cecile, daughter of Dremer	Eleanor Falk
Madame Moulinet	Emma Brennan
Madame Malicorne, landlady at the White House Inn	Carrie Perkins
Miss Maud, governess to Cecile	Virginia Ross
Rose	Marie Miller
Jennie	Alice Burns
Estelle	Marjorie Relyea
(Members of Cluny's Colossal Combination.)	
Messenger	Ella Graves
Louis, nephew to Moulinet	Frank Doane
Paul, Louis' college friend, in love with Cecile	Aubrey Boucicault
Lebeau, an acrobat	Edwin Foy
Laforce, a strong man	Henry Norman
M. Moulinet, who likes peace and tranquillity	Edward Connolly
Dremer, a wealthy merchant	Frank Smithson
Joseph, servant to Dremer	E. J. Curry
Zarifouli, an Italian nobleman	A. Law Gisiko

The play was produced last week in Washington.

The new melodrama at the Drury Lane Theatre, London, is called "The Great Ruby." Evidently an acquaintance with the psychology of the lover of melodrama reveals an inclination toward the jewelry business, for within a short time we have had "The Great Diamond Robbery" and "The Great Pink Pearl," though the latter was not exactly melodrama. To take the place of the diving scene in "The White Heather" there is a balloon ascension in "The Great Ruby," and while in mid-air the hero and the villain have their inning or outing.

Mason Mitchell, the actor, will give up reciting his experiences with the Rough Riders long enough to assist in the coming election of Col. Theodore Roosevelt. We recently heard a sneering comment on Mr. Mitchell's use on the vaudeville stage of his career as a soldier. Acting is his trade, and there is absolutely no reason on earth why what he learned in Cuba should not be used to help him in it. One doesn't hear any derogatory remarks about writers who have used their experiences, and many of them in their wholesale criticism of the superior officers have shown the most abominable taste. Mr. Mitchell is not a mean actor. He was born in New York State in 1859, and was the son of a once famous lawyer. When he was seventeen he made his debut at the old Broadway Theatre, now Daly's, in the original production of "The Danites." Shortly after this he joined John McCullough's company and after playing with that tragedian for two years went with Edwin Booth. In 1884 he went abroad with Mary Anderson, but after a year's stay in England came back to America. He was in Canada when the Riel rebellion broke out, and leaving the company he was playing with he became a scout, and was twice promoted for bravery.

Strange and Edwards' new opera, "The Jolly Musketeer," written for Jefferson De Angelis, opened Monday night in New Britain, Conn. Following Francis Wilson, it will come to the Broadway Theatre.

The Broadway Theatre Opera Company begins its season with "The Highwayman" in Chicago.

"Yankee Doodle Dandee" will leave the Casino on October 22 and go on the road. Sidney Rosenfeld's adaptation of a Viennese musical comedy will be produced in November.

James K. Hackett will begin his starring tour with "The Tree of Knowledge." He had hoped to have a new play, but none of those offered to him seemed to have offered sufficient opportunity.

Viola Allen opens with "The Christian" at the Knickerbocker on October 10, succeeding De Wolf Hopper and "The Charlatan." On Friday night her career as a star began in Albany and will be tried in Washington before its initial performance here.

The members of the Lambs' Club are still pondering over the wonderful nerve of the man who impersonated, unsuccessfully, Hayden Coffin. As Mr. Coffin was born in this country and was not so many years ago a familiar figure here the chances



of success were very slight. In choosing De Wolf Hopper some acuteness was shown, for Mr. Hopper neither knew the singer nor knew at the time he was supposed to be in the Knickerbocker Theatre he was singing in London.

During a rehearsal of Mansfield's version of "Cyrano de Bergerac" a platform containing a number of supers gave way, several men being seriously injured. And thus does Fate favor the press agent.

What will probably be a test case of the rights of ticket speculators began last Friday night, when Stephen H. Lang bought a ticket in front of Weber & Fields' Music Hall and was refused admission on presenting it at the entrance. The manager of the house had him, together with the seller of the ticket, arrested. It is said that both represent the Ticket Speculators' Association.

## EMILE FAGUET AND WILLIAM ARCHER.

### III.

EVERY theatrical piece, according to William Archer, besides a picture, of which we have spoken, should contain a judgment—an ideal. This is what Mr. Archer means by containing a judgment:

A piece presents to us a human action.

In the presence of all human action, first we regard it and interest ourselves in it as children do, in order to know what it is, how it is produced and carried out, and how it ends. And this is the pleasure we experience in the presence of vaudeville and melodrama.

For the rest we interest ourselves in the manners and characters which are brought into play in the action, and this is what Mr. Archer properly calls "a picture."

Finally, we pass a judgment, we express an appreciation of the personages we have seen acting, "Such an one was wrong, such an one was right, such an one was a cad, such an one was an imbecile." This is a judgment. We love to judge. Every man is "a heliaste," or, if you like it better, a Perrin Daudin. He can hardly dispense with being this, because every man searches his way with more or less anxiety, asking himself what there is to do here below, and searches in human facts which come before his eyes examples to draw for his own use slight moral, more or less pure.

Every piece, to satisfy this very natural need, should then contain a lesson, should suggest a judgment.

If we take up our hierarchy of dramatic styles, which we described the other day, again to-day from an altogether new point of view we shall find vaudeville and melodrama as the lowest degree, because they contain no lesson. They are ingenious arrangements of facts. They amuse, they suggest nothing at all. The traitor fails, so much the better, but he might have succeeded. That merely depended on this, that the rescuer entered by the chimney just at the moment when the victim was about to succumb, but still resisted a little. "Not yet, my lord!" In "Not yet, my lord!" there is no lesson whatever. There is only a chronological notation. The lesson, if you will, is that you must arrive in time, and in consequence always hurry. But this does not carry a great distance.

Next above vaudeville and melodrama come the comedy of manners and the comedy of characters. These in truth only try to paint; they do not judge, but they lead to judgment. It is impossible from the moment we set eyes on men who are men and not simple springs to not judge them. In vaudeville and melodrama we never feel roused to judge, because we are plainly conscious that the people who are moving before us are only ingeniously fabricated pieces of well adjusted mechanism. I have no judgment to express, nor any lesson to draw from. But the moment a character is living involuntarily I judge it, because involuntarily I wish to obtain something to my profit. The comedy of manners and the comedy of characters always contain a judgment and even without their wish to do so, and always suggest a lesson without pretending to do so.

Finally, above all, tragedy and the great psychological drama satisfy plainly this taste we have for judging. Why more plainly than the comedy of manners, or the comedy of characters? Simply on account of tone and because they are serious. Without doubt comedy suggests judgments to us, but it takes things too laughingly not to turn us away a little from making a certain judgment while it still inspires us with a longing to judge. It suggests a lesson which at the same time it begs us not to take too seriously. It makes a mock of people, which is certainly one way of leading us to judge them, but which ruins a little in advance the judgments which we form of them. They are ridiculous, aren't they? Draw from that your lesson. Yes, but you take too much from their comic side and too much from the part taken by that side for my judgment to be able to be assured or the lesson which I carry away to be well rooted. It lacks sufficient documentary basis. I laugh, I smile, I reflect a little; I should have some hesitation about reflecting deeply upon such pleasantry, saving in the case where the comedy lifts itself sufficiently to take a very serious tone and aspect, such as it has in Molière, and then it simply should take another name.

The psychological drama or tragedy takes man entirely, and not under one of his aspects only. I say entirely, for we are wrong to believe that comedy takes him from his comic side and tragedy from his tragic side. It is a superficial classification and utterly false. It would be necessary, in order for it to be just, that there should be an essential difference between tragedy and comedy. Now, there is only between them a difference of de-

gree. We have a comedy, when, if you please? When the passions brought into play speak for themselves, and because they are feeble and because they are placed under certain circumstances as involving only mediocre and pleasant effects. We have tragedy, when, if you please? When the passions brought into play speak for themselves and because they are strong and because they are placed in certain circumstances, always different to what they were in a moment before, as involving terrible and disastrous consequences. But in one and the other case the passions are exactly the same; they are all the passions of man. What does comedy do then? It stops half way on the road to tragedy.

It stops half way on the road to tragedy as far as the painting of the passion goes, as it is bound to not paint it except relatively feeble. It stops half way on the road to tragedy as far as the general painting of man's destiny goes, since it does not show forth the passions except with mediocre effects, in order that they may remain pleasant, whereas tragedy would show forth their complete effect in order that they might be terrible. A tragedy then begins in comedy and finishes in tragedy, as from "Cid" to "Andromache." A tragedy contains a comedy, presents it for an instant, then absorbs it and passes on; in the same way a comedy contains a tragedy out of which it can always emerge, as in "George Dandin" and in "L'Avare," but it retains it, dissimulates and suffocates it diligently. A tragedy is a comedy which does not refuse to set forth its full and entire effects. A tragedy is a comedy which develops, or, when it is badly constructed, a comedy which exaggerates. In fact, a tragedy is a comedy which runs the full length of the tether.

From this it gets its character of completeness and plenitude. It takes man at the moment where his passions are still only pleasant and leads him to that point where they become fatal. It is this I mean in saying that tragedy sets before our eyes the entire man and not merely one of his aspects.

You now see that from the point of view of judgment and of a lesson to be drawn tragedy and the psychological drama take, as from other points of view, the first rank.

William Archer wishes that the "judgment" should be very precise and that the lesson given by the drama should be very clear.

Would he then have pieces based on a thesis or pieces with edifying and instructive denouements? Neither one nor the other precisely. For that which relates to instructive denouement there is no remedy except perhaps to ridicule it sufficiently. That which renders a piece moral is not the final theatrical climax, which thunderstrikes crime and recompenses virtue, in the midst of a household removal, piled up ropes and upset benches. This style of apotheosis leaves him cold. It seems to him, with sufficient reason, that the fact is not instructive. It is true it is not. It is not so in the theatre, because the public feel too well that it is invented for the needs of the case. It is not so even in life, for we feel always that it might be altogether different, that it all depends on that collection of circumstances which we call hazard; it has then no moral value and contains no lesson. It is not instructive, except when it was absolutely necessary, except when it would be absolutely impossible for it not to be so. Now, when does it present itself with this absolute or nearly absolute character of necessity? Why, never! Do not count then on the denouement to suggest a lesson to the spectator.

Then, shall he make a plea? Shall he write a thesis piece? Mr. Archer does not seem very hostile to a thesis piece, but he does not recommend it exactly. He is quite right both in not rejecting it and in being lukewarm in recommending it.

A thesis piece undoubtedly interests because we always love to see a man making a plea, descending into some forum and there maintaining his idea with energy, with passion and revealing and expressing himself. "I thought to find an author and I find a man." Yes, that always gives pleasure. We are grateful to an author for not hiding himself behind his characters, and for speaking in his own name to assure the triumph of an idea which he believes just. We are grateful to him, moreover, for not considering his art as a simple diversion. We love that every man in his profession should love his profession enough to consider it a priesthood. It makes one smile, but not without great kindness. Molière's dancing master is right, and so, too, the fencing master. It is not true that to know how to dance is the most useful and most glorious thing in the world, but it is good for the dancing master to think so. A comic author who pleads a thesis is the dancing master who takes his profession seriously. We approve him for it, we are not far from encouraging him therein. We approve him to such a point that we go on to approve his very thesis, to recompense him for the professional zeal which he has shown in pretending to maintain one.

But you must recognize that the thesis piece is very difficult to manage well, and more, that it is always of very little effect, and that the worst manner to uphold it is by the theatre. That holds that the definition of the thesis piece is a false style. If there is a false style the thesis piece is one, and if there are several the thesis piece is the falsest of all, since the theatre is the most impersonal style of all impersonal literature, and since to sustain a thesis is all that there is of the most personal in the world.

How is this? Here is a man who has for his art and trade to make men speak who are not himself, to disappear behind them, to eclipse himself far from them, and who will be proclaimed so much the better dramatist in proportion as he shall have created characters living a life of their own and very different from himself, and more different the one from the other, and it is in

a work of this kind that he reveals his personal thought, particular and private, on the subjects of divorce, natural children or the lottery of women. For certain he will make a mistake as to where he is.

Well, how is this? Here is a man who has particular ideas to submit to us on the subject of young girls' education, the individualism or socialism of instruments of work, and he chooses to make us understand them in that very turned-about manner which consists in a series of questions between Pantaloon, Cassandar and Columbine!

There has never been a stranger antinomy between the character of one style and that which people pretend to put into it. It would not be much stranger to put one's personal memories and recollections of youth and childhood into a comedy or a drama.

The spectator feels very well this contradiction, or, if you will, the discrepancy between the matter and the style chosen.

He feels it much more than he suspects, often wrongly, sometimes with reason, but finally he suspects a certain pusillanimity or a certain want of frankness. It is to treat questions on the bias, in an oblique and indirect fashion. "For heaven's sake, monsieur," he says, "you have opinions to disseminate. Disseminate them frankly and in your own name. Do not hide behind the characters of a fictitious action, reserving yourself the right to say: 'It is not I who uphold this; it is my character, which I never designed to become my representative or my interpreter.'"

All this, with good reason, bores him, and all comes down to this, that the propaganda of ideas is a thing which has its proper conditions of existence and the theatre is another which also has its own.

But if the thesis piece is evidently to be avoided it is not the same with the piece which has a soul, which has a general spirit, which suggests a thought and which turns the intelligence of the spectator in a certain direction.

"Les Femmes Savantes" is a thesis piece. Well! Molière had a very pronounced taste for that, and he treated the thesis piece in the most proper and adroit fashion, by dissimulating its defects and in avoiding danger, and we shall see this another time. But the "Misanthrope," is it a thesis piece? Not at all. And yet things are disposed in such a way that a judgment, as Mr. Archer says so well in pulling it to pieces, can yet follow a line of conduct. Is "Don Juan" a thesis piece? Evidently not, but after seeing "Don Juan" you can come away reflecting on a number of questions of a certain importance.

Would you have a criterion? A piece holds within itself a "judgment" when you can discuss it without limiting yourself to mere narration. This is the mark. That is to say, that it contains ideas which somehow escape involuntarily. To contain ideas without sustaining them, and, above all, without forcing them down, is the true intellectual office of a theatrical piece, and it is the definition which distinguishes it on the one side from the thesis piece and on the other from a piece where there is nothing in it.

Finally, Mr. Archer tells us a piece ought to contain an "ideal." Do not be afraid. This does not mean that the author must necessarily become a kind of apostle or a kind of magician or a sort of prophet. This does not mean that he ought to maintain and proclaim from his little platform such or such general ideas. We should then be falling back into the thesis piece, which, it seems to me, Mr. Archer will not have. This means only that the dramatic author ought to have a general conception of life, and that this should be visible through his pieces.

I was a little laughed at for having maintained some ideas much less ambitious, not going by any means so far, but analogous. I said in the preface to my book, "Drame Ancien, Drame Moderne": "We come to the theatre to be amused, we come for nothing else. This is indisputable. But we deceive ourselves strangely if we believe that in entering the building we can leave at the door that self in us which thinks, reflects and is preoccupied and anxious relative to the great problems of humanity, and only install in our orchestra chair that self in us which wishes to be amused. It is our whole personality which we take with us, and without our thinking it, without our wishing it, it is our entire personality which the author has made the wager to amuse. He will never succeed until he has taken hold of it and retains it almost entire, and while diverting us with his facetiousness and allowing us to give way to sentimental whimperings, we shall not really be held, unconsciously, it is true, but we shall not really be held unless we are touched a little right through at the bottom, unless we have the vague sentiment that something very serious is back of that little history, whatever it may be."

This is what I call the lowest basis of dramatic art; as for that matter, of all art, and all art should have one. It should not come right to the prompter's box, display itself and thrust itself prominently forward in order to dazzle our eyes. But it should exist and we should feel that it exists. Here Mr. Archer goes further than I do. He not only believes that the author should have a certain power of thought which should be as the solid foundation of his art. He believes that every theatrical piece should plan a general conception of life, peculiar to the author and very clearly perceived by the spectator. He believes that every piece, without being a thesis piece, should be a piece of tendencies, and that each dramatist—let him be clear—should have a philosophy. The influence of Mr. Ibsen on Mr. Archer, which was always very great, is plainly visible here.

Well! You have seen sufficiently that I also have tendencies to be of Mr.

Archer's mind. I recognize that no matter how much we wish it, to have a general conception of life is precisely that which distinguishes dramatic geniuses from simply good theatrical workmen. As I said just now, the criterion for knowing if a piece contains a "judgment" is to be able or not to be able to discuss it without limiting oneself to mere narration. All the same. I now say: The work that a dramatic author has a general conception of existence is when one can write a book on him without analyzing his pieces. Now, one can write a book on the philosophy of Sophocles and on the philosophy of Euripides; one on the philosophy of Shakespeare, one on the philosophy of Corneille, one on the philosophy of Racine, one on the philosophy of Molière and still some others; whereas, no one will write one on the philosophy of Reynard or on the philosophy of Beaumarchais, as I suppose.

Nevertheless, I think Mr. Archer goes too far on this head. Of the three things which he demands in a theatrical piece, a picture, a judgment and an ideal, I stop decidedly at the second inclusively. I want a piece, without formally inviting me to reflect, to permit me to do so. I wish to be able to reflect on it after I have seen it. Very certainly I do, and I find that if it gives me no subject for reflection it is too uniquely a puerile diversion. But that it should contain a philosophy or (for I exaggerate) that it should show signs of philosophy peculiar to the author, I, in truth, do not find necessary, and I see in the pretense to impose that law on dramatists some danger.

I do not believe that this is necessary. This exigency leaves outside the dramatic Pantheon too many demigods. Not only Reynard and Beaumarchais have no philosophy and will always be incapable of having any, but our good Lesage, our very worthy Destouches, our charming Piron, our exquisite Gresset. But why do I speak only of the French drama? The Spanish drama is, if you please, and Terence and Plante, and still, if you please, Aristophanes and Eschylus. Have all these people a philosophy? Aristophanes had no philosophy. He had political views. That is another thing. Eschylus had no philosophy. He had a religion. This is altogether different.

No, it is too much to demand of a poor dramatist, and there is some peril also in demanding so much. Remember that in general an artist is not a thinker. It would be better if he was, if at the same time he remained an artist. I should like it very well. I don't deny it, but that does not prevent it from being a very rare occurrence. There is even there an irreducible antimony, not altogether a contradiction, but a little contrariety to ordinary practices. Man is not sufficiently vast to be complete. A man possessed of ideas goes through the world without paying the least attention to manners, accidents, manias, habits, customs and fashions in which gentlemen wear their hats and ladies their stockings. I know some who believe that ladies still wear garters. I do not see Spinoza making observations on manners. Taine makes them, but then between ourselves \* \* \*

In the same way the observer is very capable without doubt of arriving at some conclusions, or, rather, at some summary of moral science. But that is all. To demand from him a general conception of life is a little too much. Now, then—and this is a great point—you must discourage no one. You must not even discourage the imbeciles, because if you look about you you will see they are never discouraged. But, above all, you must never discourage medium talents, which are very capable, and, it is to their honor, can be discouraged. You demand of a dramatist that he shall have sufficient ideas to suggest some. I am of accord with this up to this point.

You demand of him further to have a general conception of existence and to have a philosophy. Of two things, one or that will discourage him, and a man who could become a good Picard, a good Scribe or a good Meilhac, will go back to indirect contributions, and that would be a pity, take it altogether.

Or else, and this would be more disastrous, our man, with your invitations and your exigencies, being perfectly incapable of having the least philosophy, will assume the duty of having one, and will strain all the springs of his will power to attain one. This is the fable of the frog trying to be as big as an ox, and a very grotesque spectacle it would be.

I see very well that this is going on since Mr. Ibsen inflamed a good number of feeble heads while he refreshed some good ones. The poor fellows who could write very agreeable theatrical pieces write philosophical pieces which they don't understand, and this is one of the most lamentable spectacles to which I have the misfortune to be admitted. It is necessary for every art to know the middle region, where it is at ease, to trace it, to recommend it and to take care not to point to a more elevated region, and to reckon that if the genius arrives we need have no fear but he will raise himself to that superior region by his own efforts, without any need of having it shown to him.

Then, of the three exigencies of Mr. Archer, I plainly adopt the two first. A picture and a piece capable of suggesting certain reflections, this is what a dramatic author ought to have. I stop here, I demand nothing further, without, however, refusing anything more.

In stopping here I have trespassed a little, but it was necessary to cross the strict limit of dramatic art. But I do it by design, for this is my opinion—I am happy that Mr. Archer holds it also—that all art is incomplete, except when it fulfills its object and when it trespasses a little.

EMILE FAGUET.



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